

THE MUSICAL TIMES

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THURSDAY, JANUARY 21, AT 8.

SONG OF MIRIAM... ... SCHUBERT
AND (Born Jan. 31, 1797)
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TWELVE FREE OPEN SCHOLARSHIPS will be competed for
in February next. Last day for entering, January 4.

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The Next Examination for Certificate of Proficiency with the above
title will take place at the College in April, 1897.

The next TERM will commence on January 7. Entrance Ex-
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Syllabus and Entry Forms may be obtained of
FRANK POWNALL, Registrar.

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positions, the selection to be made by the Examiners:—Allegro (last
movement) of Sonata, No. 6, Bach (Peters' Ed., Vol. I.); Novello and
Co.'s Edition, Book 5; Fugue in D minor, C. Steggall (No. 91. Original
Compositions for the Organ, Novello and Co.); Introduction and Fugue
in C sharp minor, S. S. Wesley (No. 9. Original Compositions for the
Organ, by S. S. Wesley, as edited by Dr. G. M. Garrett. Novello
and Co.).

The College Library is open daily, from 10 a.m. to 5 p.m.; also on
Tuesdays and Thursdays from 5 to 7.

Members desiring practice on the College Organ may obtain par-
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Full particulars will be found in the January Number of the *Lute*.
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Lent Term begins January 11, Entrance Examination therefor,
Thursday, January 7, at 11.

Lectures by W. NICHOLL, Esq., Wednesdays, January 13 and 20, at
3.15.

Lecture by C. WILLIAMS, Esq., Wednesday, January 27, at 3.15.

Fortnightly Concert, Saturday, January 30, at 8.

Sainton-Dolby Scholarship for Sopranos, last day for entry, Decem-
ber 31.

George Mence Smith Scholarship for Male Vocalists, last day for
entry, January 1.

Prospectus, Entry Forms, and all information may be obtained from
the Secretary.

F. W. RENAULT, Secretary.

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SATURDAY, JANUARY 23, at 8,

SIR ARTHUR SULLIVAN'S "GOLDEN LEGEND"

will be performed by the

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including the Diplomas of Associate (A.V.C.M.), Associate in Music
(A.Mus.V.C.M.), Licentiate (L.V.C.M.), and Licentiate in Music
(L.Mus.V.C.M.) will be held April 7, 1897.

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Local Secretaries required for towns not already represented.

Full particulars on application.

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37 Lombard Street in the City of London the Executor therein named
on the 12th October 1896 in the Principal Probate Registry of
Her Majesty's High Court of Justice) are hereby required to send in
the particulars of their claims or demands to the undersigned on
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regard only to the claims of which the said Executor shall then
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Dated this 8th day of December 1896.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1897.

THE QUEEN'S SONG.

A.D. 1897.

By SIR EDWIN ARNOLD, K.C.I.E., C.S.I., &c.

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For this great reign, now rounded
To three-score golden years,
With pride and joy unbounded
We raise a Nation's cheers;
So well-belov'd, so noble
E'er now was nowhere seen;
Hailed let Her be till sky and sea
Respond "God save the Queen!"

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

Heaven send Her peace and glory!
And, when a Crown above—
Fulfilling earth's fair story—
Is granted by God's love,
Be this His grace to England
That, for Her deathless sake,
Reign after reign as royal remain,
And thence example take.

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

Then, o'er Her subject waters,
Her realm, her wave-linked lands,
On Britain's sons and daughters
And labours of their hands,
Sweet surety, strength, and justice
Shall dwell as now hath been,
And God above this Isle will love
Who loved and saved our Queen.

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

Will be published shortly, with music by an eminent composer.

1897.

THERE have been plenty of philosophers in motley, and it is certain that the Fool, in a forest or anywhere else, provided he be a wise Fool, can make his wisdom go farther than many teachers in soberer garb. But we must not always trust ourselves to his guidance. One of the most famous among jesters with a purpose has said: "The greatest loss of time that I know is to count the hours. What good comes of it? Nor can there be any greater dotage in the world than for one to guide and direct his courses by the sound of a bell, and not by his own judgment and discretion." That is loose talk. There is more reason in counting the hours than in taking stock of worldly goods, because Time represents a form of capital which once lost can never be retrieved. As for the bell, it will ring on whether we heed it or not, and, sooner or later, fall very solemnly on the ears of us all. It is certainly better to heed the "wild bells" as they speak in a night which sees the death of an old year and the birth of its successor—better if only that we might say one to another, as do we now to our faithful readers and friends: May the new-born bring happiness and prosperity.

At the present moment, while yet the New Year is wrapped in swaddling clothes, we cannot but feel our ignorance of its future. It places us, however, in the uncommon position of being able to prophesy wittingly, and to say that music will bear no small part in celebrating the longest reign known to English history. A distinguished infant, therefore, is the one born last night. Not all the offspring of Time come into the world thus "ear-marked." It is pre-eminently a gift to us English people, crowned and robed as becomes an imperial present to an imperial race. What shall we do with it?

Assuredly we shall celebrate 1897 in song—the song which speaks in words, and that which utters truths beyond the power of language. The poetic Genius of the nation will "strike the lyre," confident that, at such a time, nothing can come amiss if simpleness and duty tender it, and, already perhaps, musicians are invoking the power of Inspiration to bestow upon them worthy utterance. May that prayer be answered, for the occasion is a great one, and should raise the national heart to the height of feeling at which memorable deeds are done, and deathless words are spoken. For ourselves, the year will not pass unregarded. The present issue of THE MUSICAL TIMES contains the first of a series of six articles which will survey, with as much completeness as may be, the progress of music during the long reign of our venerable Sovereign. The story cannot fail to be striking. It partakes, indeed, of the wonderful scarcely less than does the advance made, during the same period, by any form of human endeavour. This will be our

contribution to the observances of the season, which all must desire to see made splendid beyond parallel in the story of England.

VICTORIAN MUSIC.

IN entering upon a series of articles descriptive of musical progress during the sixty years of her Majesty's reign, I wish to make some remarks of a general rather than a particular nature, and, first of all, to sketch broadly the condition of the art at the accession of the Queen. Along this particular part of the route I have undertaken to travel, I see my own footsteps, made nearly ten years ago, in view of the Royal Jubilee. It is, however, necessary to the completeness of the present story that the ground should be surveyed again, if not gone over step by step.

The first impression one receives in looking back to the music of 1837 is that of vast distance. Perhaps the truest way of measuring time is by noting the changes it has wrought. When a man returns to his childhood with the quickness of thought, that more or less long gone age seems but as yesterday. But if he make the journey slowly, noting all that he passes on the way, a true sense of distance comes to him. So now, as we mark the stages of musical progress during the present reign, it seems a far cry to the beginning. In illustration, let me repeat a few sentences written ten years ago: "The mightily prolific and most glorious period of German art had not come to an end in 1837. Mendelssohn had just entered upon his best days—those lying between 'St. Paul' (1836) and 'Elijah' (1846). The masterpieces of Schumann were still some distance ahead; Spohr was flourishing at the height of his fame; Rossini had not perfected his 'Stabat Mater'; Meyerbeer had just triumphed with the 'Huguenots'; and Auber was writing the 'Domino Noir.'" At the present moment we call these masters and their works old-fashioned, and the fact, as suggestive of distance as well as change, is certainly not unimpressive. But, though by such means we may attain a true and vivid idea of remoteness, it must not be supposed that the time of the Queen's accession was the beginning of things musical in this country. The light of our art was by no means so diffused as now, but it shone in places very clearly, the result of greater patience and painstaking than seem possible in this hurrying age. With the remark just made, I have inadvertently reached a position which it was my purpose to touch upon somewhat later. But let the words stand, since it may be that early consideration is the due of circumstances which, not less than any others, have determined the recent course of music.

Sixty years ago the age of slowness and deliberation had not ended, though there were

signs of coming change. It was an age in which men were content to labour and to wait; to make long preparation and then exercise the virtue of patience. Moreover, it was a time in which thoroughness had more value than now, and the spirit of obedience to the teachings of the past more largely prevailed. Notwithstanding my character as a musical conservative, I must not be understood as looking back with approval upon all the conditions of sixty years ago. Of some among them we are well rid, but I do regret the hurry, incompleteness, and impatience which are now making impossible what we generally understand by sound musicianship. The mark of superficiality is everywhere, because men are not content long to labour and they will not wait at all—not, at any rate, without loud complainings and railing accusations against fate. This is the result of the spirit of the age, of the world's feverish life; of a restless craving which desires to crowd the events of an entire career into the limits of to-day and to-morrow. The day after to-morrow is too far off. Sixty years ago, it was but as the beginning of Now. All this inevitably affects, and has much affected, the course of Victorian music, not only in its inner nature, but in its outward aspect, the tendency being from the solid creations of classic art toward hastily recorded impressions, often flimsy, still more often flashy. Of course there are redeeming features, upon which, in the proper place, it will be a pleasure to dwell.

Returning to the fact that music in 1837 was not at all to be despised, I must emphasise it by pointing out the very considerable difficulties which stood in the way of its cultivation. Such works as were then available for self-culture seem to have been written under an impression that, while it was the privilege of the author to take money from the public, it was his duty, or his policy, to give as little as might be in return. I have a very distinct, and by no means pleasant, recollection of some among those old text-books, the impression left upon me being as though a priest of some sacred mystery, under pretence of unveiling it, made it still more mysterious. There is some reason to doubt whether the professors of those days were really desirous of communicating their knowledge. At any rate, only on that assumption can their confused and scarcely intelligible teaching be understood. Another obstacle in the path of music was the costliness of its examples. These were not to be bought for a few pence, as now. "Handel's 'Messiah,' in its least expensive form, cost a guinea, and, when Mendelssohn's 'St. Paul' was first published by the late J. Alfred Novello, its price stood as high as thirty-two shillings; other compositions were in the same proportion, no such thing as what we now very properly call 'cheap' music being known. Save to men of easy means, therefore,

new works and new editions were unattainable." Let us fancy what that means as regards the progress of the art and cease to wonder that the beginning of Her Majesty's reign found music, and the knowledge of it, existing only in a limited degree, though studied by the few more deeply and patiently than is now the case. Let us also estimate, if we can, the debt owing to the late Mr. Novello for the courage and perseverance he showed in making cheap music possible. To him, more than to any other man, is due the present wide diffusion of the art.

Popular education in music was absolutely unknown sixty years ago. Education of any kind, indeed, was at a low ebb. Large and influential classes in the nation either held aloof from such faint movements as were made towards developing our country's mental resources, or openly opposed them. They desired to perpetuate a race of helots for their own personal service, and were fearful that with knowledge would come independence. Such persons exist even now, though they have got to be looked upon as fossils, or as men and women born out of, and very much after, due time. Happily, many years had not to pass before there was talk of "singing for the million," and the great movement began of which we shall none of us see the end. The darkest hour of night, it is said, comes just before the dawn; so, immediately prior to the appearance in the musical firmament of a rising glow, the state of music, with regard to the masses of the people, was very black indeed.

Perhaps a yet more wonderful change has taken place among the classes than that revealed by comparing 1897 and 1837 among the masses. Speaking of the earlier time in 1887, I said: "A great deal of Chesterfieldism prevailed. The advice of the late Philip Dormer Stanhope to his son, never to play the fiddle or mix with those who do, only expressed a common sentiment, which sometimes, as Spohr indignantly tells us, took the concrete form of a dividing rope—none the less a barrier because made of silk. Young ladies might play the pianoforte or the guitar. For them such trifling was well enough. It added another weapon to the battery of their charms. But the idea of an Englishman belonging to the upper crust devoting himself to music as to racing, or cricket, or hunting, could not for a moment be entertained." Any such person would assuredly have been presented with a distaff or sent to Coventry by the most direct route. If any power amongst us could call the dead to life it would be worth while reviving my Lord Chesterfield that he might witness the change that has come over our splendid barbarians. My Lord would probably ask to be buried again on learning that a Prince of the Blood has fiddled on a public platform, but we could not let him go before showing a music-master

at work in Eton, and a Choral Society singing at each of the ancient universities.

Yet another change. With the "million" taught to sing, and the ban taken off music among the "upper ten," amateur musicianship soon came into the field of active endeavour on behalf of the art. "Exceptions aside, there were no amateur (unpaid) choralists sixty years ago. Take London as an example. In 1832, five years before the Queen came to the throne, the only choral society existing in London, if a few semi-private associations be disregarded, was a small one bearing the name of St. Cecilia. The same year witnessed the founding of the Sacred Harmonic Society, in a very unpretending way, at Gate Street Chapel, Lincoln's Inn Fields, and, two years later, came an Amateur Musical Festival. This Festival was an outcome of circumstances that themselves throw a flood of light upon the matter now discussed. When Sir George Smart was organising the Westminster Abbey Festival of 1834, certain amateur choralists offered their services, which were declined with thanks. The step always now first taken in connection with Festival doings—namely, the organisation of an amateur chorus, was then unprecedented, and, being unprecedented, could not be permitted. Sir George Smart, therefore, provided himself with cathedral choirs, supplemented by a body of professional chorus people drawn from all parts of the country. Highly indignant at this, the amateurs resolved upon a Festival of their own, and held it in Exeter Hall with great success." This was the beginning of a revolution which gathered strength with every year of the Queen's reign, till now you can hardly fling a stone in any part of the country without risk of hitting a member of some choral society.

All the changes mentioned above affected the popular condition of music; those which had a bearing upon the professional side do not present the same impressive aspect. The fact is not surprising, for educated musicianship was then, allowing for fluctuations of taste, pretty much as it is now. Let us see what London was doing in the month of June, 1837, when the Queen came to the throne. In that space of time 135 concerts were given: four in private houses, six at the London Tavern, thirteen at Willis's Rooms, thirty-three in the concert-room of the King's Theatre, and seventy-nine in the Hanover Square Rooms. Many of these were "benefits," and had little artistic significance. Others, more important, were given by the directors of the Concerts of Classical Instrumental Music, at which appeared such artists as the two Banisters, Dando, Hill, Lazarus, and Westrop. The Philharmonic Society was playing Beethoven, Spohr, Weber, and others of like standing; the Società Armonica covered a lot of ground, from Symphonies by Beethoven to ballads by Balfe. The Sacred Harmonic Society postponed a performance of "Israel in

Egypt" (with interpolated airs) because of King William's death. Beethoven was commemorated at Drury Lane, and the proceeds sent as a subscription towards the Bonn statue. The Purcell Club kept the anniversary of their master's death by a special service in Westminster Abbey. Bunn started an English Opera House within a month of the Queen's accession. Balfe wrote a national song, "Victoria and England for ever," and "Mr. Mendelssohn" came to England to conduct a performance of "St. Paul." Then is so like Now in general features that we are not struck by the aspect of an immense advance, yet advance there has been, as the sequel will show.

The foregoing remarks are simply preparatory and suggestive. Next month I shall endeavour to follow the course of Church music through Victoria's reign.

JOSEPH BENNETT.

FRANZ SCHUBERT.

BORN JANUARY 31, 1797.

THE universal conscience, if there be such a thing, must, with regard to some among the great dead, feel remorse sufficient of itself to create a belief that they are permitted to know what takes place upon earth. If this be not the case, if "the rest" is not only silence but nescience, what avail the *post-mortem* honours, the ceremonial observance of times and seasons, the birthdays, death days, and centenaries which we are all so ready to celebrate? They have none but a reflex value, and that only in so far as they are felt to be acts of penance and atonement. Our conclusions on such matters are, of course, formed in the dark, or, at best, in the twilight; but it is not possible to escape being swayed by at least a hope that Franz Schubert knows the love and admiration which go out to him in ever-increasing volume. The world owes Schubert a great debt. Heavy would be the obligation even if in life the composer had worn a crown of glory and honour; as it is, the burden oppresses us. If we only had a clear assurance that everything said and done in his praise reaches his consciousness and helps to make amends! Assurance fails us, but hope remains, and at least we can cherish that.

No one knows how much Schubert suffered through the neglect of his contemporaries, and we bear our ignorance the more easily because it has been said of him that he carried a light heart in his bosom and was ever ready to drink and be merry. We are naturally anxious to believe the report, not caring to reflect that, often, mirth and high spirits are a mask worn by sensitive natures to conceal their pain, disappointment, and despair. Schubert, so far from gaily wearing his heart upon his sleeve, hid it away, even from his intimates. He was ever reticent and retiring; in what measure we can estimate from the fact that, while many

persons who knew him lived into the present generation, they were able to describe only his person, habits, and manner of life. Of his inner nature we know next to nothing. He did not expose that essential self to public gaze. What he might have done under the genial sun of prosperity we cannot tell; but it is reasonable to conclude that, poor and neglected, his bitterest pains were endured in secret, unsuspect of the boon companions who chiefly saw in him a pleasant comrade. Those pains may have had more to do with his early death than had hard work and privation.

The fact of Schubert's reticence—perhaps the word should be secretiveness—becomes the more important the closer we look into it. This is none the less true because there were moments when his unhappiness overflowed and streamed forth in speech or writing. His confessions at such times reveal to us scarcely more than the fact of suffering, which, aggravated by an unusual sense of depression at the moment, would not be denied. He once described himself as "the most unhappy, the most miserable man on earth," and, on another occasion, wrote: "My peace is gone, my heart is sore, Gone for ever and evermore." I can repeat these lines now every day, for each night when I go to sleep, I hope never again to wake, and every morning renews afresh the wounds of yesterday." As revelations of the inner man such complaints have little value. They afford but glimpses, and even those mislead to the extent in which the conditions from which they sprang were abnormal. We are told that Schubert's power of verbal expression was very limited; but had it been large we should probably be little the wiser. He seldom or never showed a disposition to self-analysis in public, or even in the confidence of friendship. He was no Wagner, to turn himself inside out for inspection, and no Berlioz, to distort circumstances that they might make him appear as a hero of romance. Even to his diary Schubert confided very little more than cheap aphorisms which read like diluted Lavater. His letters, on their part, deal with everyday events rather than states of mind. Only in a slight degree are they introspective, the most vivid impression derived from them being that the writer would gladly lay down his pen and have done with correspondence.

It was much the same with Schubert in matters of love. All that we know of his relations with women amounts merely to conjecture, or, at best, to conclusions based upon the flimsiest statements. It is said that during his time of service in the family of Count Esterhazy, he fell in love with that nobleman's daughter, Caroline, after having recovered from a passion for the housemaid. The authority for the first assertion is a story (which lacks corroboration) that, when the high-born damsel rallied her instructor upon never

having dedicated a piece of music to her, Schubert replied, "What would be the good of it? Everything I have ever done has been dedicated to you." One must admit, of course, that a young musician, necessarily susceptible, is very likely to bow before the charms of "sweet seventeen," especially when there is daily association in the stimulating atmosphere of his art. And it is just possible that, at an unguarded moment, Schubert let such a remark escape him. But that is a poor basis upon which to raise the fabric of a serious passion. Moreover, Schubert, who possessed a strong will if he did not always exercise it, could easily dismiss as Quixotic and hopeless the idea of attaching himself to a member of the proudest, and most hide-bound, aristocracy in the world. Love may laugh at distinctions of rank, but common-sense often checks the mirth, so doing, perhaps, in this case, if there was any love to check. The facts of the matter we shall never know, and as much may be said regarding other reported experiences of a like nature. Biographers tell us that, in affairs of the heart, Schubert was very reserved. The indications are that he was so in all intimate concerns. "Hail, fellow, well met," with the Bohemians, among whom, as a Bohemian, he lived, there were recesses in his nature where his soul dwelt alone—dwelt and suffered, most likely, with none to help.

As in the case of some other composers, we seem to be nearest the man when we study his music, wherein he could not help expressing feeling or avoid showing, unconsciously, that which he, of purpose, would never have revealed in speech. It would be of interest in the first place, however, to consider his choice of subjects when engaged in the song-world whereof he was, by divine right, king. True, his burning rage for composition led him to accept whatever verses came to hand, irrespective of their quality. But examination of the music shows that the unequalness in his *Lieder* curiously matches unequalness in the poetry. We can see at a glance where he dipped the pen in his heart's blood, and where he used the ink of commerce. Having this fact in mind, it is of the utmost interest to note that the greatest of his love lyrics are those in which, so to speak, he "wears the willow," and sings of rejected love. Such are the cyclus, "Die Schöne Müllerin," and especially that other and more despairing set, the "Winterreise." How great is he, too, in songs dealing with the disillusion of life! At the head of these, and as the finest of all his songs, in my opinion, stands "The Young Nun"; only, in that case, the victim has found a harbour of refuge from the raging storm. It may be said that the composer could assume a passion, if he felt it not. Doubtless the feat was within his power, though he could not have concealed the lack of real feeling; but I question whether

Schubert ever played at "make believe" outside his operas. As bearing upon this point, let me quote a pregnant passage from a letter addressed to his parents in 1825. Some of his works had been performed in Linz, and he says: "My audience expressed great delight at the solemnity of my Hymn to the Blessed Virgin ('Ave Maria'); it seems to have infected the minds of listeners. I believe I have attained this result by never forcing on myself religious ecstasy, and never setting myself to compose such hymns or prayers except when I am involuntarily overcome by the feeling and spirit of devotion; in that case devotion is of the right and genuine kind." Here we have an important cue to the conditions under which Schubert did his most elevated work, for if, in his religious music, he waited for the mood, there is reason to believe that he did so in contemplation of labours on other high and intimate subjects. I doubt if any composer was ever more "right and genuine" than this simple, unscholastic, natural musician. His heart was full—much more so than his head—and out of the abundance of the heart he spake with a power which, under such circumstances, rarely or never fails.

Nothing is more natural, or seems more inevitable, than that a composer's music should be influenced by his temperament. The gay nature will produce works in which gaiety prevails, or into which, sometimes, a light and cheerful feeling forces itself with incongruous results. On the other hand, the melancholy man will, almost unconsciously, write himself down as such beyond possibility of mistake. These results are more obvious in music than in any other art, owing to its intensely personal nature. Music is, in a peculiar sense, the offspring of its creator's soul. The vital essence of the man is in it. I refer, of course, to sincere examples, not those in which a composer chooses to play a part from real or fancied necessity. Looking at Schubert's works in the light of these considerations, their well-nigh uniform note of sadness becomes profoundly suggestive, more especially when we restrict our observation to abstract music. In symphony and works for the chamber he was as free from restraint as from temptation to be other than natural. Here, therefore, we may look, even more confidently than to his songs, for a revelation of the man. What do we see?

The reader who knows anything at all of Schubert's "pure" music can answer the question just put. That music can be gay, but we inevitably find ourselves questioning its cheerfulness, and ever does the composer slip back, as by the force of some irresistible attraction, to the region of melancholy. It is then, some of us think, that he appears most lovable. There is melancholy and melancholy—that which is saturnine, looking upon all things as "a foul and pestilent congregation of vapours," and that which is pensive and gentle,

the kind of which Beaumont said "Nothing's so dainty sweet as lovely Melancholy," and Milton invoked:

Come, pensive nun, devout and pure,
Sober, steadfast and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn,
Over thy decent shoulders drawn.

This is the spirit that dwells in Schubert's music, native thereto as is none other; loved as is none other. Shakespeare makes one of his characters assert that the musician's melancholy is fantastical, but we are conscious of no fantasy when in touch with that of Schubert. There is nothing more real; nothing more subject to the rule of life; nay, nothing more entirely a law in itself.

Now comes the question, How are we to reconcile the revelation of this man's nature, as it appears in his works, with the man himself as he appeared to his boon companions? This is the puzzle of Schubert's biographers, and the best of them—I mean, of course, Sir George Grove—can only turn the flank of the difficulty in the following very interesting remarks* :—

"But the fact is that, apart from his music, Schubert's life was little or nothing, and that is its most peculiar and most interesting fact. . . . He left, as we have said, no letters to speak of, no journal; there is no record of his ever having poured out his soul in confidence, as Beethoven did in the 'Will,' in the three mysterious letters to some unknown Beloved, or in his conversations with Bettina. He made no impression even on his closest friends beyond that of natural kindness, goodness, truth, and reserve. His life is all summed up in his music. No memoir of Schubert can ever be satisfactory, because no relation can be established between his life and his music; or rather, properly speaking, because there is no life to establish a relation with. The one scale of the balance is absolutely empty, the other is full to overflowing." These remarks of Sir George Grove are, no doubt, true in the sense intended by the eminent writer, who referred to what, for distinction's sake, may be called the outward and visible life of our musician. That, as we all know, was poor and squalid enough; a dreary round of monotony, a wearisome chapter of failures to obtain the common prizes of life. Between it and the music which Schubert poured forth, "as effortless as woodland nooks send violets up and paint them blue," there is no ascertainable point of connection. The one is of earth earthy; the other of the heaven heavenly; between them spreads the vastness of immeasurable space.

But, unless we conceive Schubert as a mere recorder of ideas and feelings not his own—as the amanuensis of the Spirit of Song—he must have lived another life than that which was

visible. Nobody, I suppose, will insist on the amanuensis theory. We read that certain men who professed an unfashionable religion were directed by the Spirit not to consider what they should say when haled before the tribunals, since words would be put into their mouths at the moment. But that was in an age of miracles, and we have no knowledge of such Providential intervention in the case of musicians. If, then, Schubert was not a mere medium of communication between the Genius of art and us men, he must have lived the life which made his music possible. There is no getting away from that conclusion, for, as the Book puts it, you cannot gather grapes from thorns or figs from thistles. That which flows outward must first be contained, with all the elements that go to its production. Are beauty, fine feeling, pathos, lofty aspiration, supreme imagination in Schubert's music? Then, assuredly, were those qualities powerful in the inner existence which he kept so carefully hidden from the world. "Man's life," said Dr. South, in one of his most pregnant sentences, "is an appendix to his heart," and a man's works are a part of his life.

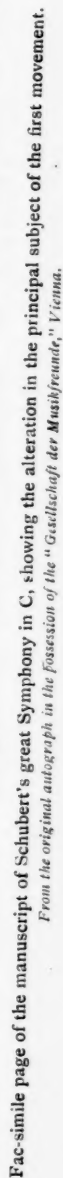
There is nothing singular in such a double personality as I have attributed to Schubert. We are all more or less dual, and the strange case of Dr. Jekyll and Mr. Hyde offers but an exaggerated representation of the fact. It may be said, indeed, that our outward life is the garment with which we clothe the real man within—a garment put off when its possessor enters into the secret chambers of his nature and locks the door.

We must judge of Schubert's inner life by his music, which is its offspring. Should we not be glad to do so?—glad to believe in any form or degree of compensation for the pain and wretchedness of external circumstances? I feel that Schubert had large compensation, and that the sum of his happiness, could we ascertain it, would surprise us. As the man whom other men knew, he shared a lodging with companions as poor as himself; but the real Schubert dwelt alone in the spacious and richly furnished palace of his imagination, amid forms and sounds of beauty. Happiness is more evenly distributed than appears at first glance, and where we fancy it is not, there, often, it is. I recollect reading somewhere—probably in one of Lord Lytton's novels—and noting also, a striking illustration in support of this belief: "No man can judge of the happiness of another. As the new moon plays upon the waves, and seems to our eyes to favour with a peculiar beam one long track amidst the waters, leaving the rest in comparative obscurity, yet all the while she is no niggard in her lustre, for though the rays that meet not our eyes seem to us as though they were not, yet, with an equal and unfavouring loveliness, she mirrors herself in every wave. Even so, perhaps, happiness falls with the same brightness and power over

* "Dictionary of Music and Musicians." Article, Schubert.

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Facsimile page of the MS. of Schubert's "Die Schöne Müllerin".

the whole expanse of life." Schubert certainly had the sources of happiness in a nature which could call up so many sweet and lovely images and inspire so many noble thoughts. He must have been happy in the society of these unflinching companions; happier still in expressing them to the world, even though the world would not regard; happiest in the assurance that his treasure no man could take away.

In this belief let us keep the feast of his centenary, wasting no sympathy, but finding all joy in the course of eternal Justice, which ordains that the world shall pay its debt to Schubert in the precious coin of love and admiration. We cannot make him richer than he was, whatever we do, but there are some accounts which a debtor is all the more wealthy for settling.

JOSEPH BENNETT.

FRANZ PETER SCHUBERT was born at Vienna, January 31, 1797. In commemoration of the centenary of this event we present our readers with three interesting Schubert *fac-similes*. The scene of the picture—"Schubert in the circle of his friends"—is at Atzenbruck, near Vienna, where for three days in every year there was a continuous festival, "the enjoyments of which," we are told, "no participant in those scenes can ever forget." Schubert's presence and music on these occasions were regarded as indispensable. Seated on the grass to the right of the gentleman playing the guitar (?) is Schubert, who, divested of his coat and tall hat, and evidently enjoying his pipe, is regarding the more energetic amusements of his merry companions with quite a Pickwickian complacency. The enthusiastic fiddler is probably playing one of Schubert's own dances, of which the autographs of Op. 9, Nos. 29 to 31, and Op. 18, Nos. 1 to 3 (now in the possession of Herr Johannes Brahms), are inscribed "Atzenbrucker Deutsche, July, 1821." It is not often that we get a glimpse of a great composer in such a holiday mood. The original water-colour sketch is in the library of the "Gesellschaft der Musikfreunde," Vienna.

THE MS. page of the great C major Symphony is of surpassing interest. Schubert rarely altered his compositions. He wrote "almost always on the spur of the moment, committing to paper, as fast as his pen could trace them, the ideas which presented themselves to his mind at the instant of composition—proceeding, in fact, as ordinary men do when they sit down to write a letter." But this Symphony has some important after-thoughts. We see in the *fac-simile* that Schubert originally wrote the first subject of the *Allegro* thus—mere tonic and dominant notes :



The simple change of the quaver note (D for G and A for D at *) makes an extraordinary difference in the vigour of the theme, and imparts to it quite a fresh impulse as compared with its original tonic and dominant baldness. Schubert must have decided upon this change after the Symphony was completed,

and probably a good deal later, because the alteration is made in the autograph at every return of the subject throughout the entire movement. It will be noticed that Schubert has changed the *Allegro vivace* to *Allegro ma non troppo*, and also that he writes the violin and viola parts at the top of his score. There are other important and equally absorbing alterations in this colossal and remarkable work, which was written in the last year of the composer's short life. The original autograph, from which the fac-simile, reduced in size, is taken, is likewise in the library of the "Gesellschaft der Musikfreunde," Vienna.

THE third and remaining memento is the first page of Schubert's Symphony in E, the autograph of which was given by Ferdinand Schubert, the composer's brother, to Mendelssohn. At Mendelssohn's death it passed into the possession of his brother, who, in 1868, presented it to that devoted disciple of Schubert, Sir George Grove. We cannot do better than quote Sir George's own account of his Schubert treasure ("Dictionary of Music and Musicians," III., 334b): "The autograph is a very curious manuscript, probably quite unique, even among Schubert's feats of composition. It occupies 167 pages . . . and is in the usual four movements. . . . The Introduction and a portion of the *Allegro* are fully scored and marked; but at the 110th bar—the end of a page—Schubert appears to have grown impatient of this regular proceeding, and from that point to the end of the work has made merely memoranda. But these memoranda are, in their way, perfectly complete and orderly to the end of the *Finale*. Every bar is drawn in; the *tempi* and names of the instruments are fully written at the beginning of each movement; the *nuances* are all marked; the very double-bars and flourishes are gravely added at the end of the sections, and 'Fine' at the conclusion of the whole; and Schubert evidently regarded the work as no less complete on the paper than it was in his mind." This Symphony, completed by Mr. John Francis Barnett, was performed at the Crystal Palace, May 5, 1883.

For valued help in procuring these Schubert *fac-similes*, we are greatly indebted to the kindness of Mr. Eusebius Mandyczewski, the excellent librarian of the "Gesellschaft der Musikfreunde," Vienna, and Sir George Grove, to both of whom we beg to tender our best thanks.

DR. SAWYER has done well to draw the attention of musicians to methods of teaching harmony, which any person endowed with common-sense must feel to be inadequate, if not injurious. Amongst his audience at the last meeting of the Musical Association were many who have been for the greater portion of their lives assiduous teachers of harmony. The mere fact that so many of his hearers at once recognised the truth of some of his premises might tempt outsiders to assume that his conclusions were equally true. On this point, however, we have some doubts. With much that Dr. Sawyer said as regards the way in which harmony is taught by the thousands who know little of their subject and can impart less, we cordially agree. But let us put his *conclusions* to the test. In training a pupil up to the *constructive* side of the art, three steps, or rather three departments, must be taught—nomenclature and notation, grammar and syntax, and composition. These three divisions are closely analogous to alphabet and spelling, grammar and syntax, and composition, as worked out by every schoolboy in learning a language. But does any experienced teacher look upon these

branches as mutually exclusive? Certainly not. Only bad teachers keep a child entirely in the confines of one division until it is mastered. The baby who is allowed to eat his ginger-bread letters when he can distinguish between their forms, is almost as soon taught to construct the words "dog" and "cat," and to compose a sentence "the dog bit the cat"—in other words, he is gently admitted into the final stage. Surely, good teachers of music follow exactly the same method. They use a text-book, as its name implies, as a peg whereon to hang a method. Is a child's alphabet-book bad because it does not teach grammar or syntax? Is the grammar bad because it does not teach the art of writing essays, or novels, or poetry? We say no; Dr. Sawyer apparently says yes. He would immediately ask an infant who has laboriously chalked "the dog bit the cat" to write an essay on the pathology of bites, the sociological laws of mutual kindness, and the ethical results of self-repression. We are not joking. It is a sober fact that a good governess would use the child's sentence as a text on which might be built a lesson on all these "logies," such a lesson as would make a lasting impression on the child's mind and morality. But who in the world would like all this ingenious combination of different branches of learning, this baby-commentary on the higher culture to appear in a nursery-book? It has been tried over and over again and has proved a hopeless failure. Similarly, there is nothing to prevent a teacher of harmony from giving a melody to be harmonised, or from expounding the primary laws of phrase-form from an easy work on composition, *concurrently with the working-out of figured basses*. This method has, in fact, been adopted by the best teachers with excellent results. In all other subjects a similar method is used. A student in any of our Universities is not surprised to be told to read a particular chapter out of two or three different books, all of which bear on his work at the time. But it does not follow that it would be wise to huddle all these chapters together under one cover; and even if such a many-sided music-book could be produced, it would not be equally valuable to a child in an upper form at school, working to pass the Oxford or Cambridge "Locals," and a grown-up instrumental performer who finds that he must commence a study which he has entirely neglected. The real truth of the matter is that the best and most widely-used text-books are those which are of use to students of varied ages and acquirements; and the best teacher is the one who knows exactly what to graft on to a text-book to suit the special condition of each separate pupil. It is necessary to insist on this point, because people do not realise the absurdity of mustering a dozen or twenty pupils together to learn harmony *in class*. Cheapness is the desideratum, bad quality is the result. It is known to many by personal experience that in thus herding the pupils together, one quarter of them sometimes learn a fair amount, another quarter learn a little, and the remaining half often leave the room completely muddled and fogged.

BUT is it not also a well-known fact that stupid pupils always blame their teachers, and that incompetent teachers always blame their text-books? A first-rate teacher can train a pupil splendidly whilst using only a very ordinary text-book, and a bad teacher will remain a bad teacher even if he were provided with the quintessence of all that could be conceivably learnt or known on the subject. There are scores of men and women who go the round of

English and foreign singing masters, giving each one a bad word because he has not endowed them with new vocal organs, nor succeeded in squeezing some tender sentiment out of their cast-iron hearts. So, too, there are scores of students of harmony, naturally incapable, who console themselves by abusing their teachers, however good, and scores of bad teachers who account for their want of success by vilifying their text-books. We should be sincerely sorry if any attitude which Dr. Sawyer takes were to be interpreted as showing sympathy with such worthless and undeserving folks, but we are not afraid of this. We trust that his forcible remarks will make teachers reflect, and cause them to ask themselves whether they might not get more out of their text-books than they do, and make their tuition more elastic and more eclectic than it often is.

WITH the methods of American musical criticism we do not find ourselves invariably in perfect accord. But it must be admitted that there is a freshness and piquancy about it which is at times extremely engaging, especially where the writer is above suspicion on the score of venality, and where it is desirable that the truth should be told frankly and freely about the merits of a public performer. We have before us a criticism of a violent and unsatisfactory pianist, not unknown in this country, which may serve as an illustration to the foregoing remarks: "Mr. —'s piano playing," says the writer, "has one distinguished merit. It is his own. He will never be accused of imitating Paderewski, Rosenthal, or D'Albert, though there may be insinuations that he has borrowed some of his ideas of the art from the wild untutored buzz-saw, or the merry, merry trip-hammer. A piano is a harmless instrument if let alone; but, like the Bulwerian worm, when trodden on it will turn and sting. . . . Mr. — is a dynamic pianist. He has wild swoops from *pianissimo* to such a *fortissimo* as was never heard before. The very wires cry out against it like 'sweet bells jangled.' . . . In short, it is quite impossible to understand how Mr. — earned his reputation at home. He will certainly not earn one here. If he values the one at home he will go back to it." This may not be exactly dignified, but, judging from our recollections of the artist in question, it is not altogether undeserved. America is well within her rights in resenting the audacity of those European performers on instruments who, on the strength of some obscure German paper, set out for America hoping "to get the dollars of the benighted savages who dwell in the cane brakes, and do not know the difference between a symphony and a Salvation Army hymn."

The "Dictionary of National Biography" continues its useful and valuable career. The recent instalment (Vol. XLVIII.) of the work does not, however, contain the name of any specially eminent musician. A. R. R. Reinagle doubtless finds a place by reason of his well-known common metre tune "St. Peter," though not so named by him, which is said to have been published as long ago as 1830. Thomas Reinhold, a contemporary of Handel's, and, like him, a naturalised Englishman, was one of the original singers in "The Lord is a Man of War," and also one of the founders of the Royal Society of Musicians. The name of John Reynolds, the composer of the anthem "My God, my God, look upon me," does not appear. Henry Brinley Richards was the first to gain the King's Scholarship at the Royal Academy of Music, in 1835; but he is best known as the composer of "God bless the Prince of

Wales," which soon attained popularity after its publication in 1862. Dr. E. F. Rimbault is known by his antiquarian researches, in which, however, his accuracy was hardly commensurate with his zeal. By the way, his biographer gives the vague information that, in 1848, Rimbault "was given a degree by Oxford University," without specifying the nature of the distinction. But as the name does not appear in Foster's *Alumni Oxonienses*, nor in the "Oxford Calendar" of 1848, there is obviously some mistake here. Where did Rimbault obtain his LL.D.?

In the musical realm of the British Isles it can hardly be contended that England is the "predominant partner." If one examines the nationality of our leading artists and composers, Scotland, Ireland, and Wales are represented to an extent out of all proportion to their population. Just now, Wales is very much in evidence amongst the rising generation, as was shown by the cast of "Falstaff," at the performance given by the pupils of the Royal College last month, when no fewer than four of the principal characters were impersonated by natives of the principality—Miss Morfydd Williams, Miss Eleanor Jones, Mr. Mansel Lewis, and Mr. Emlyn Davies. No wonder the Welsh press were exultant over the success of their compatriots, and the very next week we read that a great wave of Welsh music passed over Manchester. "The South Wales miners, as represented by their royal brethren from Treorkey, were at the Mansion House sustaining the musical programme at the 'At Home' given by Lord Mayor Roberts, while at Moss-side the North Wales quarrymen were represented by the Penrhyn Male-Voice Choir from Bethesda." In face of this inundation of Cymric talent, the poor Saxon finds it hard to hold his own. In literature the Scottish school of the Kailyard is still all the rage. At this rate the kingdom will soon have to be re-named Great Britain and Little England.

THE *Leeds Mercury* has, during the absence of its musical representative, been instructing an enquiring correspondent as to the presumable maker of his violin. The information it afforded him was put in these words: "It appears to have been made by Faciebat, on the Stradivarian model, and may be of the date specified." Miss Stainer's new "Dictionary of Violin Makers" has no reference to "Faciebat," an omission that should be corrected in the next edition. We have reason to believe that he was a brother of that universal genius, Fecit, and a cousin of the immortal twins, Pinxit and Sculptit.

OWING to pressure on our space the continuation of the articles "From my Study" and "John Dowland" is necessarily held over.

FACTS, RUMOURS, AND REMARKS.

IF church organists do not exchange great musicianship for little pay, it is scarcely owing to lack of requirement on the part of their employers. An indignant correspondent writes to me saying that, when a vacant post at Stoke Newington Unitarian Church, value £15 per annum, was advertised the other day, he made application to fill it, and was invited to meet the committee, try the organ, &c. In the interim, however, a test programme was forwarded to the aspirant. Below is a copy of it: "(1) 'Give out' and play a hymn-tune. (2) Play 'Amen' fugue from 'The Messiah,' doubling with

pedals when required; or play a short pedal fugue of Bach. (3) Read at sight from MS. (4) Play a short organ piece. (5) Play any prepared organ solo. (6) Reply to some questions.

No one will say that these demands are in excess of what an organist should be able to supply. The point is that the remuneration stands hopelessly out of proportion to the skill required—skill representing much labour, with, no doubt, considerable expenditure upon professors. Fifteen pounds per year is indeed skimpy interest upon such an investment, and it is not surprising that my correspondent, considering all the circumstances, withdrew his name. The case seems almost as bad as the fourpenny and sixpenny lessons of which we often read. It may be that the Stoke Newington Unitarians cannot afford more than £15 per year for an organist. There is no reproach in that, but let them limit their expectations to an annual fifteen pounds' worth of efficiency.

ANOTHER indignant correspondent writes complaining of a case in which the authorities of a church (St. Boniface, Bonchurch) appointed as organist a draper's assistant. He says: "It is shameful that the clergy should appoint tradesmen to good churches when there are so many experienced organists almost starving for want of employment. Bonchurch is a wealthy neighbourhood, and the salary £50. The last organist was an F.R.C.O. and Mus. Doc." I must point out that the authorities acted clearly within their right, and that the draper's assistant may be a capable man, which would seem to be indicated if, as stated, he is a Non-conformist. The propriety of their action, in view of a crowded and ill-paid profession, is, of course, another matter altogether.

DOES the Incorporated Society of Professional Musicians take up such cases as that at Bonchurch? If not, why not? It seems to me quite as essential a part of its duty as reading papers and making speeches at annual meetings. Surely the Society should bring its influence to bear on behalf of the profession when the amateur comes in to its detriment. But perhaps the Society does take that course, in which case there is no more to be said. One would like to know, however.

My attention has been drawn to a passage in a concert notice: "An original composition, variations on an air by Handel by Miss Arkwright, Mus. Bac., did not elicit much enthusiasm, but is no doubt worth a second hearing. It represents an immense amount of work, being fully scored after the manner of modern composers. Unlike the ordinary variations, the air is not repeatedly recurring, but the air is worked out very distinctly, although there may be a great resemblance."

Is it better to spend money on fireworks or on a new church? This was the question discussed by the choirboys of Newcastle Pro-Cathedral on a recent occasion. It was raised by an appeal from the choristers of a temporary church near Runcorn. These lads had themselves given up their pocket-money to the cause of a permanent building, and, thus qualified to incite others, sent round an appeal. The Newcastle youngsters came to the right decision, and the sum collected for celebrating the day of Guy Faux was forwarded to the proper quarter. Well done, boys!

WHEN trying a case in which a theatrical manager was indicted for giving a performance of secular music on a Sunday, Judge Gaskill, of Boston, Mass., gave a definition of sacred music in a sentence which owes none of its clearness to construction: "Such as is used, or by common acceptance is fit and proper for religious uses, or where the religious and moral sentiment is invoked." That is no definition at all, because it leaves undecided the main point: What music is by common acceptance fit and proper for religious uses? Everybody would pass the Old Hundredth, no doubt, but how as to the Salvation Army tunes, and Rossini's "Stabat Mater," out of which quadrilles have been made?

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

THE third performance this season of the Royal Choral Society, which took place at the Albert Hall on the 10th ult., consisted of Mendelssohn's "St. Paul," which, on this occasion, received a very fine interpretation. Professor Bridge has manifestly already gained the entire confidence of the choir. The beautiful chorus, "Happy and blest are they," was sung with the utmost delicacy and expression, and the impressive choral numbers, "Rise up! arise," "O great is the depth," and "The nations are now the Lord's," were sung with the greatest unanimity and magnificent volume of tone. Miss Ella Russell and Mr. Edward Lloyd sang the soprano and tenor solos with their usual success. Miss Lucie Johnstone was the contralto soloist, and interpreted the familiar air, "But the Lord is mindful of His own," with notable purity of expression, and Mr. Plunket Greene was a most artistic exponent of the bass solos. The orchestra was efficient, and Mr. H. L. Balfour presided with his usual skill at the organ.

QUEEN'S HALL CHORAL SOCIETY.

WHEN M. Saint-Saëns's Biblical opera "Samson and Delilah" was first performed in England, on September 25, 1893, at one of the Promenade Concerts at Covent Garden Theatre, under the management of Mr. Farley Sinkins, the performance of the work was deemed too imperfect to permit of its value as an art-work being fairly estimated. Opportunity for criticism was, however, amply afforded on the 3rd ult., when a very fine interpretation, of course in concert-form, was given by the Queen's Hall Choral Society, under the conductorship of Mr. Randegger. Although held to be the finest of M. Saint-Saëns's dramatic productions, it is one of his earliest important works, most of it dating from 1869. Mr. Ferdinand Lemaire has treated the Biblical story in a very imaginative spirit. We are first introduced to *Samson* in the public square at Gaza as he is endeavouring to raise the hopes of his oppressed countrymen, who are in bondage to the Philistines. He succeeds in doing this so well that on the appearance of the Philistine Guard a riot ensues, the soldiers are driven back, and *Abimelech*, their captain, killed by *Samson*. *Delilah* is supposed to have witnessed this scene and to be fired to revenge her countryman's death. She enters with her dancing-girls from the Temple of Dagon, Judith-like chanting the valorous deed of *Samson*, and the first act closes with her invitation to the hero to her home in the valley of Sorek. It is on this scene that the curtain next rises. *Delilah*, alone, has doubts of the success of her plans; but she is roused to further effort by a visit from the *High Priest* of Dagon, who tells her that the Philistines' last hope is in her power. *Samson* comes—hesitates for half-an-hour—is shorn in seventy-five seconds. The third act is principally occupied with the celebrations of victory in the temple of Dagon. *Samson* is brought in, is mocked, and answers by bringing down the temple on himself and its occupants. In the musical setting of these incidents the composer's versatility is shown in a remarkable manner. The Hebrew choruses are for the most part reflective of the style of Handel. The Dagon priestesses sing music that shows the influence of Berlioz. The dances in the temple largely affect the tonality of the ancient scale

systems. The *High Priest* and *Delilah* express their delight in a canon in the octave, and the duets between *Samson* and *Delilah* are modern, very modern French in conception. Consummate mastery of all these styles is shown, but the diversity of their character detracts from the homogeneity of the work. The music thus impresses one, not as the expression of a master mind, but as the reflection of many masters. Only in the second act has M. Saint-Saëns spoken consistently in his own tongue, and this is the finest portion of the opera. For sensuous beauty and passion it is unsurpassed; but it is the musical picture of a *Delilah* of the nineteenth century. Madame Brema sang superbly and with the utmost dramatic significance as the renowned Philistine heroine; Mr. Lloyd interpreted the music assigned to *Samson* with his customary command of expression and beauty of vocal tone, and Mr. Andrew Black sustained the part of the *High Priest* with his usual dignity of declamation and impressiveness. Minor characters were admirably impersonated by Messrs. Reginald Brophy, Ley Vernon, Thomas Meux, and A. H. Gee. The choral portions were sung with a notable intelligence, dramatic perception, and precision that entitle this choir to be placed in the foremost rank of English choral societies, and, save that the orchestra was sometimes too loud in the accompaniments, the elaborate and exacting instrumental portion of the opera was finely rendered. Mr. Newman deserves the thanks of music-lovers for presenting this interesting work in so complete a manner, and also for the announcement of its repetition with the same soloists on the afternoon of the 16th inst.

HENSCHEL CONCERTS.

THE second of these performances, formerly known as the London Symphony Concerts, was given at St. James's Hall, on the 3rd ult., the occasion being signalised by the first performance in England of a *Te Deum* by the esteemed composer, Antonin Dvořák. It is in four movements, and the music is remarkably characteristic of Slavonic rhythms and phraseology, and it may be said also for the highly-coloured and almost barbaric orchestration, including the use not only of drums but of cymbals and triangle. English musicians only make themselves ridiculous when they assert that their own sober methods of treating sacred themes is right and all foreign methods are wrong. Strange and even *bizarre* as this *Te Deum* may seem, regarded from the point of view of English Church music, it must be surely admitted that the devotional verses are treated in a beautiful and tender way, and that Dvořák's desire has been to give utterance to deep religious feeling in the impulsive and exuberant style characteristic of the Slavic temperament. There are only two solo parts in the *Te Deum*, and these were admirably sung by Miss Fillunger and Mr. Daniel Price, the choral portions being of course rendered by Mr. Henschel's choir. The "*Te Deum*" was sung in Latin and, as we agree with the programme annotator that it is a work of "exceptional beauty and power," an English version should be promptly supplied so as to make it available for general use in this country. Another choral piece was Mr. Henschel's very tasteful Morning Hymn, "Soon night will pass," originally written as a song with pianoforte accompaniment, but now scored for chorus and orchestra. This charming piece pleased greatly and was encored. Wagner's "Faust" Overture and Schubert's "Unfinished" Symphony, both well played, completed the brief and interesting programme.

CRYSTAL PALACE CONCERTS.

THE early works of composers of genius must always possess an interest possibly out of proportion to their intrinsic merit, and they should be brought to a hearing, even though they be no better than the mature works of other composers to whom the "divine spark" was denied. That Richard Strauss is a genius few who have heard his later works will deny, and the thanks of all interested in contemporary art are therefore due to Mr. Manns for the production, at the Concert of November 28, of the First Symphony in F minor, by the brilliant composer of "Till

Eulenspiegel." For a boy of twenty, his Op. 12 is wonderful, almost as wonderful as Schubert's Mass in F or Mendelssohn's "Midsummer Night's Dream" Overture. It is a serious work of ample proportions, the highest aim, and more than common achievement. There is as remarkable an absence of reminiscences in this strangely clever work as in the two juvenile masterpieces referred to above, and yet it cannot be called strictly original. But then originality for originality's sake should no more be a composer's foremost thought than a dry display of science. Of the essence of music, beauty, Strauss's early effort contains a plentiful share, and as for what is generally included in the term of workmanship, it must have required a clever master indeed to teach this youngster anything! What he had not yet thoroughly learned at the "tender" age which saw the birth of this Symphony, was how to be uniformly effective in the best sense of the word. It is almost pathetic to see or hear how the young composer now and then uses all the means at his disposal to be expressive and effective, and how in spite of his hardest endeavours he does not quite succeed in being either. On paper the music promised well, but in performance some of the expected flashes missed fire. This remark does not apply to the *Scherzo*, which is an original, exhilarating, and thoroughly interesting movement. The Symphony was but coldly received, and we doubt whether it will be heard again. The programme included Mendelssohn's first Pianoforte Concerto, beautifully played by Mdlle. Kleeberg; Mr. Cowen's charming "Four English Dances in the Olden Style"; the final scene from Wagner's "Rheingold," in Zumpfe's concert arrangement; and songs contributed by Miss Ella Russell.

At the following Concert, on the 5th ult., yet another Symphony was added to the enormous *répertoire* of these Concerts—viz., Mr. A. Barclay Jones's No. 1 in C minor, dedicated to the memory of his master, the late Mr. Thomas Wingham. It was more successful and created a greater impression than Strauss's work, because its beauties—and they are very considerable—lie more on the surface. Mr. Jones's themes lack individuality, but they are fairly emotional and fall pleasantly on the ear; his workmanship, his many clever devices, his contrapuntal combinations, are neither new nor startling, but they are obvious enough to interest the unlearned amateur; his climaxes are led up to and produced by well-known means, but they are almost as powerful and stirring as brass and brains can make them. If the young composer had maintained the high level reached in his first movement he would have enriched the world with a really fine work. Unfortunately, after the noble introductory *Lento* and the splendid *Coda* to the subsequent *Allegro vivace*, the other movements fall off. The *Adagio*, with its "soft organ stop" effects, though rather original, does not succeed in being genuinely impressive; the *Menuetto* and *Trio* are not sufficiently attractive to warrant their existence in a work of such calibre; and the "learned" *Finale*, though starting with a promise of emulating the first movement, soon comes dangerously near being uninteresting, not to say dull. However, the work, as a whole, proves Mr. Jones to be a highly gifted composer, who may produce masterpieces when he has gained greater experience and developed more individuality. The Symphony was excellently played and the composer warmly applauded. Beethoven's third Pianoforte Concerto, powerfully played by Mr. Mark Hambourg; the Prelude to "Tristan," and the ballet-music from Verdi's "Ivespri Siciliani" were the remaining orchestral pieces. Miss Rina Allerton was the vocalist.

We must dismiss the remaining Concerts with a few words. On the 12th ult. the programme included Sir Alexander Mackenzie's beautiful symphonic ballad "La Belle Dame sans merci," still the most original and most romantic orchestral piece by a British composer; Beethoven's First Symphony, Wagner's "Flying Dutchman" Overture, all capably played, and Dvorák's Violoncello Concerto, performed—as on the occasion of its production by the Philharmonic Society a few months ago—by Mr. Leo Stern. Miss Jeanne Gréta, a new-comer from the States, made a successful *début* in Félicien David's "Charmant oiseau." On the 19th ult. the Symphony was Dvorák's "From the New World," which is evidently a

favourite with Mr. Manns, who always handles it very lovingly and gives a beautiful performance of this charming work. Brahms's splendid "Tragic" Overture, a movement from a Concerto for clavessin, flute, violin, and orchestra, by Bach, and Saint-Saëns's Second Pianoforte Concerto were included in the programme. Miss Fanny Davies was the highly effective pianist and Madame Marie Duma sang.

PROMENADE CONCERTS.

MR. HENRY J. WOOD's fine orchestra at the Queen's Hall have continued to attract large audiences on Saturday evenings during the past month, and each programme—saving that of the 19th ult., which was devoted to excerpts from Wagner's writings—has introduced an orchestral work new to London audiences. The first novelty, presented on November 28, was a Petite Suite for orchestra, entitled "A summer day in the country," by Carlowitz Ames. This consists of six numbers, unpretentious in character, but pleasantly suggestive of rural scenery and associations. On the 5th ult. was played, for the first time in England, a symphonic suite in four movements (Op. 35) of important dimension, entitled "Scheherazade," by the Russian composer Rimsky-Korsakoff. This is avowedly programme music, but its basis, that of the "Arabian Nights," is too vaguely indicated to give a sufficiently distinct clue to the meaning of the music, which consequently appears faulty in form and eccentric in character. At the same Concert the first performance was given of an orchestral version, by Mr. Henry J. Wood, of a fascinating Gavotte à la mode ancienne, by Sir George Elvey, which received a very warm reception from a large audience.

Mr. Percy Pitt provided the novelty on the 12th ult., in the shape of a miniature suite, entitled "Fêtes Galantes." This comprises five movements, which are exceedingly attractive. The music is spirited and expressive and the scoring picturesque and delicately finished. Much interest was also attached to an admirable interpretation of an orchestral version, by Hans Sitt, of Grieg's Norwegian Dances (Op. 35).

The vocalists who have appeared have been Madame Fanny Moody, Miss Lucile Hill, Miss Maggie Davies, Mdlle. Amelia Sinico, Miss Lenna Mendelssohn (who made her first appearance in public on the 5th ult.), and Messrs. Brophy, Santley, Manners, and Ludwig. The successful *début* in London, on November 28, of Mr. H. Morrison, a young violinist of distinct promise, also demands record.

ROYAL ARTILLERY BAND.

THE most substantial feature of Cavaliere L. Zavertal's programme at Queen's Hall, on the 11th ult., was Beethoven's "Pastoral" Symphony. Of the several renderings of this familiar masterpiece on the same platform by divers orchestral associations during a few months, that of the Royal Artillery Band was certainly not the least praiseworthy as regards general evenness and grasp of the main characteristics of each movement. The opening *Allegro* and the succeeding *Andante* were played with the utmost respect for detail; whilst the storm scene was even more remarkable for crispness and readiness of attack. The band has shown steady improvement in the execution of lengthy and elaborate compositions, and up to the present it has done nothing better in this direction than the tone-poet's popular No. 6 Symphony. As specimens of rare efficiency in a lighter branch, the delicate Graceful Dance and the buoyant Country Dance from Mr. F. H. Cowen's bright "English Dances in the Olden Style" were judiciously chosen. Here the finest gradations of expression were produced by the conductor, whose wishes are so clear to the performers and are so promptly complied with. Svendsen's Norwegian Rhapsody (No. 4) separated Kaan's "Staendchen" and Berlioz's exquisitely gossamer-like "Valse des Sylphes," each being given with unimpeachably correct spirit. The overture to Stanford's "Shamus O'Brien" merrily opened a Concert that came to a stirring conclusion with the overture to Wagner's "Rienzi."

ROYAL ENGINEERS' BAND.

THOSE who arranged the Concert conducted by Mr. J. Sommer, at Queen's Hall, on the 4th ult., could scarcely have hit upon a work more acceptable to the large audience than Mr. Edward German's "Gipsy" Suite, so frequently heard of late, but of which nobody shows any indication of being tired. Among the merits of this charming composition is the faculty of making fresh friends without losing old ones. The fact is, the beauties discoverable in this picturesque Suite are not exhausted by experience of a second or even a third or fourth performance. The sentiment of the "Lonely Life" and "Love Duet" sections was sympathetically brought out by the band, and briskness was not lacking in the execution of the sparkling second and fourth movements, respectively entitled "The Dance" and "The Revel." The second, fifth, and sixth of Brahms's Hungarian Dances were spiritedly given, and so, too, was the second of Liszt's Hungarian Rhapsodies, the latter of which should have changed places with the long selection from "Faust." Ganne's "Arlequinade" *pizzicati* and Delibes's "Coppelia" Czardas helped to impart variety to a programme in which solidity seemed to have been purposely avoided. Towards the close Godard's "Berceuse de Jocelyn" was played with so much taste by one of the violinists as to excuse the introduction of the solo element. Suppé's "Tantalus-qualen" Overture and Schubert's Marche Militaire were included in the band performances.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE performances have been continued with the increased spirit indicated in Mr. Arthur Chappell's prospectus. Taking up our record, we have first to mention briefly the Concert of November 28, when the concerted works were Haydn's Quartet in E flat (Op. 64, No. 2) and Beethoven's Pianoforte Trio in B flat (Op. 97), the pianist being Mr. Eugene d'Albert, and the violinist, Madame Soldat. The latter played two movements from Bach's Suite in E, quite in the Joachim style, and the former Schumann's inspired Fantasia in C (Op. 17), which was interpreted with the alternate dreamy tenderness and energy which the music demands. Mr. Plunket Greene introduced three interesting old German songs dating between the fourteenth and the eighteenth centuries, and also artistic lyrics by Dr. Hubert Parry and Professor Stanford.

Dvorák's Quartet in F (Op. 96), which headed the programme on the following Monday, was not exactly a novelty in London, but it could not be regarded as familiar. It was composed during the Bohemian composer's stay in America, and exemplifies, like the Symphony "From the New World," his questionable idea that in Negro and Indian tunes there might be discovered a foundation for a national style in music, which certainly America does not as yet possess. At a first hearing the slow movement, *Lento* in D minor, seemed the most expressive; and the third, a sort of *Scherzo* in variation form, the most characteristic. The Concert was noteworthy for the first appearance this season of three great artists—Lady Hallé, Miss Fanny Davies, and Mr. Piatti, all of whom played in their very best manner. Mr. Plunket Greene is to be highly commended for his selection of songs by Purcell, Maurice Greene, Wagner, Brahms, and Hollander. The pianoforte solos were Schumann's three Romances (Op. 28), which Miss Fanny Davies played to perfection, and the Concert concluded with Saint-Saëns's clever, if not very inspired, Pianoforte Quartet in B flat (Op. 41).

The Concert of Saturday, the 5th ult., included for the first time Brahms's Sonata in E flat, one of the two Duet-Sonatas (Op. 120) first introduced to a London audience by Miss Fanny Davies and Mr. Mühlfeld in June last year. On the present occasion the clarinetist was Mr. Clinton, who, although he cannot compare with Mr. Mühlfeld in sweetness of tone, is perhaps the most able English executant on his instrument at the present day. Dvorák's Quartet in F (Op. 96) was repeated, and Miss Fanny Davies and Lady Hallé were both encoined in solos by Chopin and Max Bruch respectively. Madame Bertha Moore was charming, as usual, in vocal pieces by Gounod, Ambroise Thomas, and Somervell.

There were two additions to the repertory on the following Monday evening. The first was Professor Villiers Stanford's Quartet for strings in A minor (Op. 45), dedicated to Mr. Richard Gompertz, and though not an absolute novelty, almost sufficiently fresh to be regarded as such. It is a genial work, abounding in musicianly touches, and the final *Allegro molto* is akin to Slavonic music. The other piece given for the first time was a new Sonata for violoncello and pianoforte in E minor, by Mr. Piatti (Op. 32). This is one of the Italian artist's best compositions, being noteworthy not only for refinement and musicianly feeling, but for an unusual measure of vigour. It was perfectly interpreted by the composer and Mr. Henry Bird. A very crisp and generally effective performance of Mendelssohn's Variations Sérieuses was given by Miss Kleeberg, with Scarlatti's familiar Pastorale as an encore. The vocalist was Madame Alice Gomez, one of her selections being a charming "Rondel" by that rapidly rising composer, Mr. Edward Elgar.

Miss Kleeberg was again the pianist on Saturday, the 12th ult., when she introduced Bach's Toccata in C minor from the second set, Philipp Spitta speaking very highly of this particular example. The other instrumental works were entirely familiar and need not be specified. Mr. Whitney Mockridge gave satisfaction in some little known songs by Jensen, Ethelbert Nevin, and Max Spicker.

We regret that owing to the enormous quantity of concerts that call for some sort of notice at present, it is impossible to deal with Miss Liza Lehmann's Song Cycle "In a Persian Garden," produced on Monday, the 14th ult., as closely as its merits deserve. Perhaps opportunity may be afforded at some other time, but meanwhile let us hasten to say that the cycle, written after the manner of Brahms, for four voices with pianoforte accompaniment, is one of the most impressive works ever penned by a female composer. Miss Liza Lehmann, to give her the name printed in the book, though she is now Mrs. Bedford, has taken for her text part of a translation, by E. Fitzgerald, of Omar Khayyám's "Rubáiyát," written probably in the early part of the twelfth century. He was apparently an agnostic and a pessimist, the most appropriate motto for his poem being "Let us eat and drink, for to-morrow we die." But on the melancholy and morbid verse Miss Lehmann has raised a musical superstructure of surprising strength and beauty. The work is lengthy, but the audience felt no sense of weariness, judging by the ever-increasing meed of applause. The solo parts were beautifully interpreted by Miss Evangeline Florence, Madame Marian McKenzie, Mr. Ben Davies, and Mr. Thomas Meux, a young baritone possessed of an agreeable and well trained voice. The programme commenced with Mozart's Quintet in G minor, and included one of Schumann's latest works, the "Legendary Tales," for pianoforte, violin, and viola (Op. 132), admirably rendered by Miss Fanny Davies, Lady Hallé, and Mr. Gibson.

The last Concert before Christmas took place on Saturday, the 19th ult., with a programme rich in novelties, at any rate as regards Mr. Arthur Chappell's performances. The first was Grieg's Quartet for strings in G minor (Op. 27), a work containing plenty of Scandinavian colouring, but also evidence that Grieg is more at home in light and piquant trifles than in works fully developed in classical form. Mr. Gabriel Fauré's Sonata in A for pianoforte and violin, may be numbered among the French composer's most fresh and genial works. It was rendered by the composer and M. Johannes Wolff, as on its first performance in London, at the Wolff Musical Union, on November 22, 1894. The solo pianist was Miss Adela Verne, who played three pieces by Chopin with so much charm that the audience would have willingly heard more. Miss Agnes Witting, the vocalist, was highly commendable in lyrics by Brahms, Henschel, and Hubert Parry.

PIANOFORTE RECITALS.

MR. EUGENE D'ALBERT set himself a very arduous task when he arranged a Beethoven Pianoforte Recital, at St. James's Hall, on the afternoon of November 24. He played not only the Thirty-two Variations in C minor, but five Sonatas—namely, the "Moonlight," the "Waldstein" and the last three Sonatas—in E (Op. 109), in A flat

(Op. 110), and in C minor (Op. 111). He therefore emulated the late Hans von Bülow, who played the last five Sonatas at one sitting; and if it cannot be said that Mr. d'Albert's playing was in every movement beyond reproach, in a technical sense it was unsurpassable, and the reading of the Bonn master's works was invariably interesting, one of the choicest efforts being the final movement, with variations, in the Sonata in E.

On the following afternoon Mr. Emil Sauer gave his only Pianoforte Recital this autumn season, also at St. James's Hall, and of course attracted a large audience. Brahms's early but quite characteristic Sonata in F minor (Op. 5), the same composer's Variations on a Theme by Handel (Op. 24), selections from Chopin and Schumann, and pieces of the *virtuoso* pattern were played with delightful touch, fluency, and expression, and the assemblage waxed more and more enthusiastic, three encores being demanded and granted after the conclusion of the regular official programme. Mr. Sauer has certainly established himself in the affections of the English musical public.

Miss Johanna Heymann gave a fourth and last Recital, at St. James's Hall, on the 1st ult. Though her touch is hard and unsympathetic, her agility is unquestionable, this being proved in the singularly favourite transcription of Bach's celebrated Prelude and Fugue in A minor, from Book II. of the Organ Works. One of Scarlatti's innumerable one-movement Sonatas, Schumann's "Kinderszenen," and pieces by Mozart, Mendelssohn, Chopin, Brahms, and Carl Heymann were included in a somewhat ambitious scheme.

The very favourable opinion conceived of Miss Adela Verne at previous performances could not be reversed by her second Pianoforte Recital this season, at St. James's Hall, on the 9th ult. Beethoven's rather curious Sonata in E flat (quasi una Fantasia, Op. 27, No. 1), Schumann's "Papillons" (Op. 2), and pieces by Mendelssohn, Paderewski, and Liszt served to show that Miss Verne is one of the most talented members of a clever family of lady pianists. She introduced an Etude de Concert by Godfrey Pringle, a showy piece which served to display her finger agility to much advantage.

MESSRS. WALENN'S CHAMBER CONCERTS.

THE third Chamber Concert given by Messrs. Walenn took place on the 14th ult., and was opened by the first performance in London of Christian Sinding's Trio in D (Op. 23) for pianoforte, violin, and violoncello. The first movement is built upon two well contrasted themes of melodious interest, which are cleverly and vivaciously developed. The *Andante* that follows is serene and tender in expression, and although the interest falls off in the third and last movements, many passages in it appeal to the musician. The Trio is also remarkable for harmonic boldness in design—the second subjects of the first and last movement (which are both in D) being in F—and for the opening subjects of the first and third movements and the second theme of the *Andante*, all being constructed of practically the same thematic material. The work was somewhat roughly played, but its executants, who were Messrs. Herbert Parsons, Gerald Walenn, and Herbert Walenn, preserved the vigorous spirit of the music in an admirable manner. An attractive selection of solo pieces was well rendered by the above-mentioned instrumentalists, and some songs, contributed by Madame Kate Lee and Mr. Arthur Walenn, added to the enjoyment of the evening.

MUSICAL GUILD.

SCHUBERT'S "heavenly length" is somewhat trying when his Octet opens a programme including two elaborate novelties. But when on such an occasion every repeat in this abnormally long work is played, so that it lasts an hour and a quarter, as was the case at the above Society's third Concert on November 24, the temper of the conscientious critic who arrives before the Concert begins and stays to the bitter end is in danger of becoming ruffled. The performance under notice, ably led by Mr. Arthur Bent, was fortunately a good one, which only required a little more distinction and greater

beauty of tone in the really strong and impressive passages, to better counteract the cloying sweetness and bucolic *naïveté* of the weaker movements. A set of Variations for two pianofortes, on a theme of the late Sir G. A. Macfarren, by Miss Dora Bright, was excellently played by the composer and Miss Ethel Sharpe. The sombre theme is not very remarkable, but Miss Bright has evolved some highly interesting and effective music from it, in which abstract beauty and ingenuity of device are well matched. The other "novelty," Mr. A. Davidson Arnott's Pianoforte Trio in A, was not strictly "new," for we remember hearing it at a Concert of the Musical Artists' Society a year or so ago. We then suggested that the composer should re-write portions of his work, because they bore a more than distant resemblance to certain classic masterpieces. After a second hearing we can only repeat that suggestion and advise the clever composer to apply his riper experience and talent to the composition of a fresh work, which shall cause us to forget this "Jugend-sünde," to quote Wagner. Miss Annie Grimson, Messrs. Wallace Sutcliffe and Arthur Williams played the Trio in a conscientious manner, and Mr. William Hackstoun (an amateur, unless we are much mistaken) sang two hackneyed bass songs.

All's well that ends well. The last Concert of the season, on the 8th ult., came as a delightful contrast to those preceding it, for the programme was well chosen, and the performances were amongst the best we have heard at the "Guild." Mozart's String Quintet in C was played by Messrs. Bent, Samuel Grimson, Tomlinson, Kearne, and Paul Ludwig, and, except that the leader's intonation was occasionally faulty, these gentlemen's efforts deserved the hearty recall which rewarded them. The other concerted piece, Brahms's Pianoforte Quartet in G minor, received an interpretation remarkable for finish, delicacy, and purity of tone. Nor were the players, Miss Ethel Sharpe, Miss Isabella Donkersley, Messrs. Alfred Hobday and Paul Ludwig, greatly wanting in those passages where vigour and breadth were required. Mr. Ludwig's highly artistic playing of some violoncello solos by Locatelli roused the audience to something like enthusiasm, as did also Mr. Plunket Greene's singing of Brahms's "Komm bald," Grieg's "Ein Schwan," and Schumann's "Waldesgespräch," the latter as fine a piece of dramatic singing, as distinguished from mere declamation, as can be heard in these days. Mr. Greene also produced a novelty in the shape of Professor C. V. Stanford's setting of the *Clown's* songs from Shakespeare's "Twelfth Night." Of these, the first, "O mistress mine," lacks spontaneity, but the second, "Come away, death," is a deeply impressive piece of almost tragic intensity, while the third, "When that I was a tiny little boy," which was encored and repeated, bubbles over with vigorous life and merriment. It is a splendid song, and Mr. Greene sang it *con amore*.

ROYAL ACADEMY OF MUSIC.

THE Tenterden Street School Institution has displayed much activity during the past month in its public, or quasi-public efforts. It did not launch out into any elaborate performances of opera this autumn, but a semi-private rendering of Gounod's genial comic opera, "The Mock Doctor," was given in the Academy concert-room on Thursday evening, the 10th ult., with only pianoforte accompaniment. It was well stated in the programme that purely academic performances of this nature are given mainly for the advancement of the students in lyric drama. Therefore criticism, in the strict sense of the term, is inadmissible; but words of encouragement may be given to Miss Julia Franks, Mr. Maengwyn Davies, and Mr. Walter Reynolds. The tuneful choruses were commendably rendered, and the performance was conducted with the fullest intelligence by Mr. G. H. Betjemann.

On the following evening the recently established dramatic class gave a performance, in the same room, of selections from Shakespeare's "As you like it" and "Romeo and Juliet." This cannot be wholly commended, for the principal male parts were taken by female pupils, quite contrary to the poet's intentions; but several of the students displayed dawning dramatic perception, perhaps

the most promising being Miss Mary Round who, as *Fuliet*, was sweet, intelligent, and evidently well trained.

The Christmas Orchestral Concert was given in the Queen's Hall, on Friday afternoon, the 18th ult., under the direction of the Principal, Sir Alexander Mackenzie. The band consisted of eighty-four executants, of whom thirty-two were young lady students. It is, of course, impossible to notice every feature in the programme, nor is it desirable. The first mention may be made concerning Miss Lily West's tasteful, if not very vigorous, rendering of the principal part in Rubinstein's Pianoforte Concerto in D minor (Op. 70). Mr. Aldo Antonietti, who has appeared before, if memory serves, displayed conspicuous ability in two movements of Dvorák's Violin Concerto (Op. 53), and the Concert concluded with Grieg's genial Pianoforte Concerto in A minor (Op. 16), with Mr. F. G. H. Moore in the solo part. Perhaps the best of the vocal contributions to the Concert was Miss Lilian Coomber's tasteful singing of Gounod's favourite air, "Far greater in his lowly state," from "La Reine de Saba," better known in this country as "Irene," under which rather silly title the opera has gained little favour on this side of the Channel.

The following Competitions have been held during the past month: On the 12th ult., the Sainston Dolby Prize, awarded to Gertrude Bevan; Ada Kempton highly commended, Annie Stanyon commended. On the same day the Heathcote Long Prize, awarded to Joseph C. Holbrook; Cuthbert Whitmore highly commended. On the 14th ult., the Rutson Memorial Prizes, that for soprano awarded to Alice Crawley (of Semington, Wilts); Lilian Coomber and Sarah A. Gomersall being highly commended; that for tenor to Gwilym Richards (of Newport, Mon.). On the same day the Bonamy Dobree Prize, awarded to Dezső Kordy (of Arad, Hungary); Janet S. Aldis highly commended. On the 17th ult., the Robert Cocks and Co. Prize, awarded to Vera Margolies (of St. Petersburg); Florence Dawes and Elsie E. Horne highly commended. On the 19th ult., the Hine Exhibition (for composers), awarded to Aldo Antonietti (of Italy); Bertha Z. Joseph highly commended. On the same day the Potter Exhibition (for pianists), awarded to Gertrude Peppercorn (of West Horsley); also the Westmorland Scholarship (for vocalists), awarded to Robert Radford (of Nottingham).

ROYAL COLLEGE OF MUSIC.

THE pupils of this flourishing Institution have been busy indeed, during the last few weeks. Three Concerts—two chamber and one orchestral—and an operatic performance, between November 26 and the 15th ult., is a record of which they, as well as their masters, may well be proud. On the first of the above-mentioned dates the programme opened with Schumann's Pianoforte Trio in D minor (Op. 63), played by Beatrice Foster, Maude Harper, and Robert P. Jones, and except that the pianist occasionally overpowered her associates of the stringed instruments, the performance deserves commendation. Handel's "Sorge Infausta" was well sung by Ivor Foster, the fortunate possessor of a fine, resonant bass voice, which he has learned to use with ease and intelligence. Blanche Limebeer essayed Chopin's Fantasia in F minor (Op. 49) and surmounted its technical difficulties with considerable success. Beethoven's "Kreutzer" Sonata, played by two very youthful pupils, was by no means the trying experience which might have been expected, for Beatrice Cerasoli and William Read are both exceptionally gifted and well equipped. They made light of the difficulties of this greatest of pianoforte and violin sonatas, and gave an expressive, vigorous, and rhythmically sound performance thereof.

On the 2nd ult. the concerted pieces were Brahms's String Quintet in F (Op. 88) and Beethoven's Pianoforte Trio in D (Op. 70, No. 1). The former is not one of the Hamburg master's greatest works, but it is delightfully tuneful and cheerful and should be more often heard. The performance under notice was led by Marie Motto, with whom were associated Mary Noverre, Ernest Tomlinson, Edward Behr, and Robert Grimson. They did not seem to be in sympathy with the music; the opening *Allegro non troppo ma con brio* was somewhat lackadaisically played, without an attempt

to infuse the "brio" into it which Brahms demands. The remaining movements fared little better. Agnes Nicholls has a voice of fine, sympathetic quality, which deserves the most careful training. She sings, moreover, with an amount of expression and *abandon* none too frequently met with in young singers. Her rendering of the refrain "Dein ist mein Herz" in Schubert's "Unge-duld" was proof of our assertion. Another promising pupil is Ethel Griffiths, whose clear, agreeable soprano voice and perfect intonation compensated for a lack of feeling observable in her singing of Clay's "The Sands of Dee." Robert P. Jones played a Polonaise de Concert for violoncello, by Popper, in capital style. The perpetual Popper! who will deliver us from him? Isabelle Thresher and Samuel Grimson joined the aforesaid violoncellist in Beethoven's Trio, which closed the Concert.

A programme of quite exceptional interest was that of the Orchestral Concert on the 15th ult., for it included two rarely heard choral works—Schumann's "Nachtlied" (Op. 108) and Brahms's "Gesang der Parzen" (Op. 89), besides Smetana's "Bartered Bride" Overture, Liszt's E flat Concerto, and Edward German's Suite in D minor. Before the Concert Dr. Parry announced that Professor Stanford was unfortunately ill, and that they "had to adapt themselves to circumstances as best they could," which meant that he, Dr. Parry, would conduct the purely orchestral pieces at very short notice. It would, consequently, be unfair to judge the performance by the standard of previous achievements, and, truth to tell, we have heard the orchestra play with greater finish, though rarely with more vigour. The youthful performers seemed infected with their principal's wonderful energy and high spirits. In Mr. German's fine suite, the Valse Gracieuse—surely one of the most bewitching movements in modern symphonic music—made its usual effect. It was played with rare swing and *entrain*. The choir did not excel in the two masterly works named above. Why do solo singers, and those that are to be, make such indifferent chorus singers? For instance, this choir's interpretation of *pp* and *ppp*, to name but one defect, was strangely at variance with that given in their text-books. It is difficult to account for the neglect of Schumann's "Nachtlied," for it is by no means one of his least beautiful choral works. The middle portion, at the words "Riesenhaft fühle ich's weben," is remarkably fine, and the orchestration is throughout of a sensuous beauty not often found in Schumann. Sir Walter Parratt, who conducted the choral works, did well to produce such an unhackneyed piece. William Morgans was the soloist in Liszt's Concerto. He has powerful wrists and nimble fingers; he used an Erard grand "with resonator," and he played as many wrong notes as ever Rubinstein did in his inspired moments. He may become a fine pianist yet, if he perseveres.

The ambition that the authorities of the Royal College display in the annual operatic performances by the pupils is not the vaulting ambition that o'erleaps itself. At the most recent effort in the direction of lyric drama the choice of Verdi's "Falstaff" might be considered dangerous, but we can scarcely believe that any of those who went to the Lyceum Theatre, on the afternoon of the 11th ult., came away disappointed; for the whole was admirable from start to finish, and a stranger might well have believed the opera had been played as a "run," to use a theatrical term, so easy and confident did the young people seem to be in the performance of their duties. Doubtless their spirits were raised by the exhilarating nature of the music, but apart from this some of the aspirants were exceedingly commendable in all respects. True, J. Mansel Lewis, who acted intelligently as the fat knight, has not as yet sufficient volume of voice, but he sang well and was admirably made up. The most promising of the male performers was R. Emlyn Davies, who evinced great vocal promise as Ford, particularly in the principal song for the jealous husband; Eleanor Jones was also very pleasing as *Mistress Ford*, and Muriel Foster sang well as *Dame Quickly*, though in appearance she was too youthful and attractive. Agnes Nicholls was a very "sweet" *Anne Page*. The representatives of the other characters had comparatively little to do, but all was carefully done. The orchestra and chorus were entirely satisfactory with

Professor Villiers Stanford as conductor. Mr. Richard Temple proved himself an able stage director, and the dances in the last act were well arranged by Mr. B. Soutten. Altogether the performance left a very pleasant impression.

THE GUILDHALL SCHOOL OF MUSIC.

THIS extraordinarily popular Institution, which now numbers within its walls nearly 3,500 students, gave a terminal Concert at St. James's Hall, on the 8th ult., the principal feature of the programme being Sir Arthur Sullivan's cantata "The Martyr of Antioch," first produced at the Leeds Festival of 1880. It has never gained so much favour as the subsequent work "The Golden Legend," partly, perhaps, because its subject is less sympathetic, and Dean Milman's verse cannot compare with that of Longfellow, supplemented by Mr. Joseph Bennett's expressive lines. But "The Martyr of Antioch" contains much picturesque music, and the cantata should certainly not be placed on the shelf. There was much to commend in the performance on the present occasion. Miss Maud Ballard was rather overweighted in the principal part, but Mr. Samuel Masters is a most promising young tenor, and Miss Marion Blinkhorn (contralto) and Mr. Tom Powley (bass) were highly commendable. The choir was scarcely up to its usual mark in expression, but the large orchestra was excellent, and the performance was conducted with the utmost care by the Principal, Mr. W. H. Cummings. It was preceded by Sir Arthur Sullivan's "In Memoriam" Overture, given probably as a tribute to the memory of the late Sir Joseph Barnby.

The Students' Orchestra of the Guildhall School of Music will henceforward give a Concert each term, under the direction of Mr. W. H. Cummings, in the great Hall of the City of London School on the Victoria Embankment. The first of the series took place on November 25, when about forty students (many of them ladies), with professional assistance for the less popular instruments, played Mozart's Symphony in E flat with crispness and vigour. Praise-worthy observance of expression was also manifested in Gounod's droll "Funeral March of a Marionette." By their performance in each of these works the new Principal was justified in believing that the revived interest in this orchestra would have good results. Mendelssohn's "Capriccio Brillante" was rendered with combined energy and taste by Miss Minnie Crouch, a pianist of exceptional promise. Vocal solos were entrusted to Miss Maude Clough (who sang "O rest in the Lord" exceedingly well), Mr. F. S. Ascough, and Mr. Ben Griffiths-Percy.

"THE MESSIAH" IN WESTMINSTER ABBEY.

ORATORIO gains so much in effect in our larger cathedrals and other sacred edifices that the performance of "The Messiah" in Westminster Abbey, on November 26, in aid of the Royal Society of Musicians, could not fail to be more than ordinarily impressive. There is a special appropriateness in the selection of this work for such an occasion as the anniversary Festival of a noble institution in which Handel took such warm interest. The Society, now in its 159th year, last season distributed about £4,000 to poor musicians, their widows and orphans. The success of the oratorio in drawing power was again exemplified, every part of the Abbey being filled prior to the commencement of the few prayers by which it was prefaced. Being virtually part of a religious service, the performance is of course exempted from criticism; but even were it otherwise not much fault could be found with the rendering, the choruses—a few of the shorter of which were omitted—being on the whole steadily sung, whilst the band, led by Mr. G. H. Betjemann, efficiently played the overture and accompaniments. In the soprano airs Miss Ada Patterson, at short notice, replaced Miss Medora Henson, who was suffering from a severe cold; Messrs. W. H. Brereton and Norman Salmond divided the bass solos, and the other vocalists were Miss Hilda Wilson and Mr. Barton McGuckin, each in excellent voice. Professor Bridge conducted with unflinching decision.

AMATEUR ORCHESTRAL SOCIETIES.

THE first Ladies' Concert of the present season of the Royal Amateur Orchestral Society took place on the 2nd ult., when the evening was opened with an excellent interpretation of Mozart's Symphony in G minor, the second of the famous trio of works in this form—the last of which is the "Jupiter"—that the composer wrote in about six weeks, in 1788, three years before his death. Mr. George Mount gave his forces the revised score to play from, in which Mozart added clarinet parts, with notable increase of effectiveness. Other orchestral works performed were the overture to "The Flying Dutchman," the Concert-overture written by the conductor for the Concert in celebration of the twenty-fifth year of the Society, the Introduction and Dance of Elfs from Moszkowski's "Laurin," and the overture to Goldmark's "Cricket on the Hearth." Madame Haas played Chopin's Andante Spianato and Polonaise, Miss Bertha Salter introduced a pathetic little song, entitled "Jamie's Return," by Gerard Cobb, and sang some duets with Miss Florence Salter in a finished and charming manner.

The Stock Exchange Orchestral and Choral Society gave, on the 8th ult., at the Queen's Hall, the first Subscription Concert of its fourteenth season. Distinction was lent to the occasion by the production of a Festival Overture in D, by Mr. R. H. Walthew, which proved a vivacious and attractive work, full of life and vigour and musical interest. Excellent performances were secured of Mendelssohn's "Ruy Blas" Overture and Beethoven's Second Symphony, and Miss Eldina Bligh gave an effective interpretation of the solo part of Max Bruch's First Violin Concerto in G minor. The choir sang with delightful unanimity of attack and expression an admirable selection of madrigals and part-songs, and Mrs. Hutchinson sang some solos with her usual refinement. Mr. G. Kitchen conducted, as usual.

The sixty-third Concert of the Strolling Players' Orchestral Society took place at the Queen's Hall, on the 17th ult., under the conductorship of Mr. Norfolk Megone. No novelties were included in the programme, but effective performances were given of Beethoven's Eighth Symphony, the third "Leonora" Overture, and the Prelude to "Tristan and Isolde." The vocalists were Miss Grace Burt, M. Eugène de Danckwardt, and Mr. Harrison Brockbank, whose selection of songs and their rendering increased the enjoyment of the evening. On this occasion the analytical and historical notes of the programme were written by Mr. E. F. Jacques.

The Westminster Orchestral Society continues to advance in efficiency and popularity, the Town Hall in Caxton Street being crowded at the Concert on the 16th ult., and the performances of masterpieces under the direction of Mr. Stewart Macpherson were perhaps the best ever given by this Association. Beethoven's Pastoral Symphony and Mendelssohn's "Hebrides" Overture were most intelligently played by the orchestra of sixty-two players, including fourteen ladies. So were the accompaniments to Schumann's Pianoforte Concerto, the solo part of which was delicately and accurately played by Miss Llewela Davies. Mr. Gerald Walenn executed with the utmost refinement a new Romance in D for violin, by Mr. Macpherson, an expressive but rather over-orchestrated piece. Miss Clara Williams sang in pleasant fashion airs by Sullivan and Grieg.

SUNDAY CONCERTS.

ST. CECILIA would appear to be always at home at the Queen's Hall. The Sunday afternoon Orchestral Concerts, under the conductorship of Mr. Randegger, have been largely attended, and the programmes present the usual excellent selections of high-class music. Prominent amongst the long list of works performed are Mozart's Symphony in G minor (No. 40), Beethoven's Eighth Symphony, the fourth Pianoforte Concerto (the solo part of which was played by Dr. Otto Neitzel), Haydn's Symphony in C (No. 1 of the Salomon set), Mendelssohn's Concerto in G minor (the pianoforte part of which was rendered by Mdlle. Clotilde Kleeberg), several excerpts from Wagner, and Sir A. C. Mackenzie's orchestral arrangement of his Benedictus. The singing by Miss Lucile Hill, Miss Lilian Coomber, Madame Belle Cole, and Mr. Herbert Grover has also increased the enjoyment of these performances.

In the cosy, but all too loftily situated small hall, Signor Arbos and his excellent quartet party have played on Sunday evenings numerous favoured chamber works by old and modern masters. On November 29 was given, by Mr. W. H. Squire and Madame Ethel Sharpe, the first performance of "Three Sketches," consisting of a Valse, Souvenir, and Bolero, for violoncello and piano-forte, by Mr. Edward German; and on the 20th ult. was performed Schütt's Suite in D minor (Op. 44) for violin and piano-forte.

The National Sunday League has continued its performances of standard oratorios in the large hall on Sunday evenings, having given the "Redemption," "Creation," Rossini's "Stabat Mater," and "The Messiah."

MR. CHARLES FRY'S RECITALS, WITH MISS OLIVE KENNETT.

Music has seldom been put to a more effective use at recitations than at the three recent Recitals given by Mr. Charles Fry, with Miss Olive Kennett, which took place on November 27 and the 4th and 12th ult., at the Queen's (Small) Hall. Mr. Fry has formed a small choir and orchestra, under the direction of Mr. W. A. Gardner, which promise to render him much valuable aid in increasing the musical interest of these performances. On the first evening the programme chiefly consisted of selections from Shakespeare's "As you like it," with the new orchestral music written by Mr. Arthur Fox. This consists of an Introduction and three *Entr'actes*, which are admirably in keeping with the spirit of the period of the play. At this Recital first performances in London were given of choral settings of "Under the greenwood tree," by Dr. H. W. Wareing, and "It was a lover and his lass," by Mr. A. Herbert Brewer (the new Gloucester organist). The second part included Longfellow's poem "King Robert of Sicily," with the new music by Mr. John E. West, which was produced at the Promenade Concert on October 8. On this occasion, however, the choral music omitted at the first performance was included, and greatly enhanced the effectiveness of the work.

At the following Recital recourse was had to Shakespeare's "Macbeth," with the new incidental music by Mr. Clement Locknane; and at the third Recital, which was of miscellaneous character, was introduced a melodious and well-written setting in part-song form, by Mr. W. A. Gardner, of "Good night, beloved." Mr. West's music to "King Robert of Sicily" was repeated, by desire, and in the recitation of Scene 4, Act II., of Shakespeare's "Twelfth Night" the choir sang G. A. Macfarren's part-song "Come away, Death." Both in this and a scene from Shakespeare's "Cymbeline," Mr. Fry had the talented assistance of Miss Kennett, whose recitations formed highly attractive features throughout the series.

MR. BANTOCK'S CONCERT.

MR. GRANVILLE BANTOCK, who gave an Orchestral Concert entirely of music by British-born composers, on the 15th ult., at the Queen's Hall, may be congratulated on the progress he is making in his art. Like many beginners he was too ambitious at first, but the emanations from his pen on the present occasion were much superior to the opera produced during Signor Lago's season at the Olympic Theatre a few years ago. At that time Mr. Granville Bantock was evidently under the fascination of Wagner, but his overture "Eugene Aram," to a four-act opera founded on Lord Lytton's tragic novel; the first part of a "Symphonia," founded on Southey's poem "The Curse of Kehama"; and a series of five "Songs of Arabia," well sung by Miss Ella Russell and Mr. Bantock Pierpoint, tend to show that the young musician has learnt a lesson in modesty, and, as he undeniably possesses much ability, words of encouragement may fitly be bestowed upon him. Mr. Stanley Hawley's music to "The Legend Beautiful," which was excellently recited by Miss Lena Ashwell, possesses much originality. The other composers favourably represented were Mr. W. Wallace, Mr. A. Hinton, Mr. R. Steggall, Mr. Erskine Allon, and Mr. Stanley Hawley, whose music to Longfellow's poem "The Legend Beautiful" (recited by Miss Lena Ashwell) was original and expressive.

MR. GOMPERTZ'S CONCERTS.

THE second of Mr. Richard Gompertz's String Quartet Concerts took place on November 25, just too late for notice last month. The excellent programme included Beethoven's great Quartet in six movements in B flat (Op. 130) and a new Quartet in G by Dvorák (Op. 106). The merits of the latter work could not be accurately gauged on a first hearing, but it is safe to say that it is thoroughly characteristic of the composer, alike in its piquant themes and in the bold and even startling transitions of key. Slavonic music continues to grow in favour, for at the third Concert, on the 9th ult., a Quartet in E flat by Tschaiikowsky (Op. 30) was produced for the first time in London. The first and second movements did not greatly impress at once, but the third, *Andante funebre e doloroso*, is unquestionably very fine and worthy of the composer of the "Symphonie Pathétique." The last is in sharp contrast, being quite cheerful, and the close might fairly be described as merry. Beethoven's late Quartet in C sharp minor (Op. 131) was included in the scheme, and Mr. Plunket Greene contributed an excellent selection of songs.

"ELIJAH" AT THE PEOPLE'S PALACE.

A "JUBILEE performance" of "Elijah" was given on the 5th ult., at the People's Palace, Mile End, by the Choral Society connected with that Institution, under the direction of Mr. C. H. Allen Gill. Mendelssohn's oratorio, it must be admitted, has stood the test of true popularity extremely well, seeing that, after fifty years of its existence, it is able to attract such a crowd of eager listeners in the East of London as was the case on the present occasion. Full credit is indeed due for its share in the matter to this Society, formed by the vocal and instrumental classes under the excellent training of Mr. Gill, whose performances on the whole are not inferior, artistically, to any similar ones offered in the West-End. When, in addition, it is seen that not a few amongst the audience habitually follow the proceedings score in hand, the inference may be safely drawn that considerable onward strides have been made, since "Elijah" was first produced, in the cultivation and intelligent appreciation of musical art in the metropolis. The performance of the familiar work was in every way worthy of the special occasion. The choir, with its fresh and well-trained voices, sang with ready attack and excellent enunciation of the words, and manifestly enjoyed its task. The Baal choruses in the first part, especially, were most effectively rendered, while the orchestra performed its part throughout with artistic intelligence and discretion. The solo numbers were in excellent hands, with Mr. Arthur Appleby as an admirable *Elijah*, and including Mesdames Blanche Powell, Sarah Berry, Ella Johnston, and Elaine Sayer; Messrs. W. Fell, G. Richards, and F. Hosking. Mr. Gill conducted with his accustomed energy and precision, and Mr. B. Jackson rendered valuable service at the organ.

THE HIGHBURY PHILHARMONIC SOCIETY.

THE nineteenth season of the Highbury Philharmonic Society was opened by its talented and esteemed conductor, on November 24, by an excellent performance, at the Highbury Athenæum, of Handel's "Judas Maccabæus." The choir has never been better in tone and balance, and the manner in which the choral portions of the vigorous work were attacked and sung indicated the presence of musical intelligence and *esprit de corps*, which promises well for the musical success of the present series of concerts. The principal soprano was Miss Bertha Rossow, who sang with notable sympathetic charm, and the other soloists were Mrs. Creser, Miss Edith Nutter, Mr. Whitney Mockridge, and Mr. Watkin Mills. Mr. Ellis Roberts was at the head of an efficient orchestra, and Mr. Fountain Meen rendered assistance at the organ.

MUSICAL ASSOCIATION.

At the monthly meeting of the Musical Association, on the 8th ult., Mr. John Taylor, Organist to the Queen at Kensington Palace, read a comprehensive paper on sight-singing, entitled "The Evolution of the Movable Doh," in

which Mr. Taylor explained his system of singing at sight from the ordinary Staff Notation used by the army schools since 1880. The lecturer said it was the general belief of the civilised world of to-day that, in common with all human affairs, art was regulated by universal principles which were themselves evolutionary manifestations of one great supreme and paramount law; and these principles were, in the case of art, by virtue of a long historical induction, well defined—unity, variety, fitness, individuality, design, and proportion or relation, of which, perhaps, as entering into the very conception of all the rest, relation was the most typical and characteristic. If, then, music was an art, the progressive unfolding and exposition of the great art principle of relation should be more or less noticeable in its history. The embryo of tonal relation was to be found in the tetrachordal lyre-system of the Homeric age, in Guidonian vernacular, by the syllables ti, do, re, mi, and mi, fa, sol, la. Developed from this lyre-system was the complete relational scale beginning with a semitone expressed by the syllables ti, do, re, mi, fa, sol, la, or in the Egyptian octave system by mi, fa, sol, la, ti, do, re, mi. A third stage was reached in the "Lesser Perfect," or eleven-stringed lyre-system, in which was evolved in the third conjoined tetrachord a still more developed relational form of a principal key and its under fifth; while in the "Greater Perfect," or two-octave system, this relational element culminated in the presentation of the entire diatonic series, which embodied the modern major mode. Apparently a still mightier effort to establish the major genus as normal was to be found during the late Greek periods in the identity of the principal inharmonic genus with the cosmopolitan pentatonic or five-tone scale, avowedly more major than minor—to wit, the familiar melody "Auld Lang Syne." Taking the classic systems therefore as a whole, development was obviously in the line of the "movable doh." Like ourselves, the ancients had no absolutely fixed pitch as a paramount or guiding principle. Everything was in relation to the voice, and all voices differed. There was, therefore, no evolutionary or historical basis for the fixed do. The lecturer then passed on to more modern times, to Guido's efforts and the Hexachord, the evolution of the modern major and minor forms, and the establishment of the Sol-fa syllables.

What might be termed the second part of the paper consisted of the explanation of Mr. Taylor's system of teaching to sing at sight direct from the ordinary Staff Notation. For this purpose there is used a sheet of paper on which are the familiar five lines on which, written in black notes, is a common chord. On the right hand side of these notes is placed the minor triad on the second of the scale, but written in red. To the left and below the octave of the lowest note of the common major chord is placed the seventh of the scale, also in red. All these notes are written on a movable slip which can be pushed up and down underneath the lines of the stave, so that all the notes can be made to read in any scale. The pupils are taught the sound of each interval, sharps and flats being added as they progress; and having in this manner once mastered the intervals in one scale, they can read a passage of music in any key or clef by simply shifting the movable slip above described, and which is termed the stave modulator. Mr. Taylor uses the Italian pronounced names for the notes of the scale—viz., do, re, mi, fa, sol, la, ti, do, changing the respective vowels to "e" for the flattened notes and to "i" for the sharpened ones, with the exception of the flat second of the scale, which he calls "ra." Thus the sharp fifth is "sil" and the flat fifth "sel." There was a somewhat desultory discussion, in which Dr. McNaught maintained that the lecturer claimed too much for the movable doh system. Dr. Vincent was in the chair.

MODERN GREEK MUSIC.

THE Lecture-Concert of modern Greek music, given on November 28, at the Steinway Hall, by M. Aramis, draws attention to the existence of a people's music which would well repay the study of composers and vocalists. Mr. E. F. Jacques, in some opening remarks, said that a remarkable feature of the musical activity of this century had been the constantly growing attention attracted by national music.

Into the causes of this it was not necessary to enter—the fact was undeniable, it represented a thoroughly healthy tendency, and we might be content to take it as it stood. The mine of musical wealth which lay at the disposal of the student of folk-song was scarcely realised by those who had made but a superficial study of the subject. We had now in most countries, thanks to the loving labours of enthusiastic collectors, large published stores of popular melodies; but how little did each country know of the music of the others! The majority of the songs brought forward on this occasion were taken from M. Bourgault-Ducoudray's collection, made at the desire of the French Government about twenty years ago. The melodies collected had never been printed until then, but had been transmitted orally from generation to generation and were taken down by M. Ducoudray from the mouths of persons who had learnt them in their childhood. M. Aramis had also collected several popular songs by the same method. Under these circumstances it was impossible to fix the date of the tunes, but they probably belonged to the seventeenth and eighteenth centuries. The antiquity of their tonality was, however, undoubted. They were constructed on the principles of the ancient scale systems commonly known as modes, and such as were met with in the ecclesiastic music which in this country was usually termed Gregorian. A very distinct tonality, to which careful regard had been paid in the accompaniments, was thus imparted to the songs, in addition to which the majority possessed a peculiar naive charm and grace. They were also remarkable for variety and what may be termed suppleness of rhythm in sympathy with the accentuation of the text. Their symmetry of form is chiefly derived from the repetition of phrases, which frequently became refrains. The songs have the melodic vivacity and direct simplicity of expression common to folk-music, and in some instances possess considerable dramatic power. This last-named element was specially observable in a warrior's song, *Ενας αετός ιδάβαίνα* ("An eagle sailed the sky"), wherein an eagle converses with a man's head which it carries in its claws. As sung by M. Aramis, who is a finished vocalist, this song proved most impressive. Most of the songs, however, were lighter in character and sentiment. Of such, a very pleasing example was *Στὰ Γιάννινα, οὐδὲ μιστὸ πηγῆς* ("At Giannina amidst the wells"), which had been taken down from a girl who was leading a dance at Athens, and was so effectively sung on this occasion by Mdle. de Saint-André—who, although not a maid of Athens, was one of Smyrna—that the audience insisted upon its repetition. Some Greek popular dance music was played by Signor Carlo Ducci and M. Lambelet, and was distinguished by strong accentuation and grace of rhythm. The Concert certainly supported the theory of M. Bourgault-Ducoudray that much benefit would result from blending Eastern and Western styles of music. "Eastern music, restricted hitherto by its exclusive limitation to melody, would embark on a new career by the use of polyphony, and Western polyphonic music would greatly gain by no longer being confined to two modes—the major and minor."

THE CHAMBER MUSIC OF PURCELL, HANDEL, AND BACH.

UNDER the auspices of the Society of Arts, Mr. Arnold Dolmetsch gave, on the 16th ult., in the council-room of the Society, John Street, Adelphi, a musically illustrated Lecture on "The Chamber Music of Purcell, Handel, and Bach." These composers, the lecturer said, represented the highest standard attained in this branch of the art from about the last quarter of the seventeenth to the first half of the eighteenth century. "Modern music," he said, "might be considered to commence with the immediate successors of Handel and Bach, who saw the harpsichord go out of fashion and the pianoforte replace it. The style of music did not change very materially from Purcell to Handel and Bach, but there was a great gulf between Bach and the very earliest efforts of Haydn, although the gulf was filled by a number of minor composers. The instruments chiefly employed during the period in question were the viola da gamba, the violin, the harpsichord, and the clavichord, and the music written for these instruments, when performed in the present day, was

played upon the violoncello instead of the viola da gamba, and upon the pianoforte instead of the harpsichord and clavicord. This, he thought, was great folly. He denied that the old instruments were inferior to the new. The tone of the harpsichord blended perfectly with the stringed instruments. The pianoforte never could agree with anything else; its tone in concerted music invariably stood out from the other parts of the music, which not unfrequently became inaudible. The whole effect intended by the old masters was lost when the balance of tone was thus destroyed. An interesting selection from the chamber works of Purcell, Handel, and Bach was skilfully rendered by the lecturer, Mrs. Elodie Dolmetsch, Miss Hélène Dolmetsch, and Mr. H. M. Matheson, the instruments used being the harpsichord, clavicord, violin, and viola da gamba. Professor J. M. Thomson presided.

MANX NATIONAL MUSIC.

WHAT the Rev. Baring-Gould has done for old English song, Mr. W. H. Gill has succeeded in doing for the music of the Manxmen. For some years past Mr. Gill and two equally enthusiastic countrymen have tramped the sequestered vales of the little island, and taken down from the mouths of old peasantry and sailors the ditties that had been orally committed to their keeping by their fathers and grandfathers. The result was the collection of some two hundred and sixty melodies, from which fifty have been chosen, supplied with suitable words, often modelled on the original text, and recently published by Messrs. Boosey. A goodly number from this volume formed the illustrations of a Lecture-Recital given by Mr. Gill, on the 19th ult., in the Queen's (Small) Hall, under the auspices of the Irish Literary Society. Mr. Gill gave an interesting sketch of the manner in which the songs had been obtained, and described the characteristics and peculiarities of the old singers, few of whom now remained. They were all firm believers in fairies, many varieties of which existed in their imaginations, and had given rise to their songs. The rhythm and accent of Manx music was dictated by the words, from which it was difficult to separate it without loss of character. The form of the vocal melodies was often indefinite and there was an absence of set phrasing. This, however, was exactly opposite in the dance tunes. The scale, with a minor third and flat seventh, commonly known as the "Dorian," was very prevalent, and gave distinctiveness to much of the music. The present generation of Manxmen no longer believed in fairies, and many were ignorant that they possessed a national music; but now that attention had been thus drawn to its existence, the lecturer hoped that some Manx musician might revivify its strains.

The musical illustrations were given in a very complete manner. A small orchestra, assisted by Miss Grace M. Smith at the pianoforte, played several Manx airs and dances, and accompanied a well balanced and excellent choir; and the songs and vocal solo parts were sung by Madame Kate Lee, Madame de Fonblanque, Mr. Walter Ford, and Mr. Franklin Clive, in addition to which several characteristic recitations were given with the utmost success by Mr. P. J. Kirwan. Much of the music, especially the songs of a pathetic nature, bore a strong resemblance to the melodies of Ireland; others might have been collected in Western England, but the majority decidedly possessed individuality which would have been more marked had their ancient tonality been more carefully preserved in the accompaniments. Mr. Gill announced that the melodies would be published exactly as they had been taken down. When this has been done, musical antiquaries will doubtless have something to say. In the meantime, Mr. Gill deserves commendation for the preservation of a people's music that is well worthy of the attention of musicians, especially vocalists.

LINCOLN MUSICAL SOCIETY.

LINCOLN is to be congratulated on the establishment of a musical society, under the conductorship of Dr. G. J. Bennett, which gives every promise of exerting a beneficial

influence in the cause of music for many miles round. The Society gave its first Concert on the 8th ult., in the Corn Exchange, the programme consisting of Mendelssohn's "Athalie" and a miscellaneous second part. The chorus and orchestra numbered about 300 performers, and although so recently formed the singing of the choir was distinguished by a precision and intelligence that would have reflected credit on a long-established society. The orchestra contained many Lincoln players, so many, indeed, that the effort being made to establish a local permanent orchestra would seem to have a good chance of success. The solos were excellently sung by Madame Clara Samuël, Miss Katherine Burton, and Miss Lucie Johnstone, and the reciter was Mr. Charles Fry, who declaimed the spoken lines with his customary dramatic force and emphasis. In the second part a new unconventional and clever song entitled "When stars are in the quiet skies," by Dr. G. J. Bennett, was sung by Madame Clara Samuël, and Mr. Fry recited "The Dream of Eugene Aram," accompanied by Sir Alexander Mackenzie's music orchestrated by Mr. Battison Haynes. Mr. Edward German's three Dances from the incidental music to Shakespeare's "Henry VIII." were played by the orchestra and had a most enthusiastic reception.

MR. EDWARD GERMAN'S MUSIC TO "AS YOU LIKE IT."

THE union of the arts is proceeding apace in our theatres. Actors and actresses are to-day no little indebted for their successes to the talents of scenic artists, and whenever a play calls for music, managers are quick to introduce it, and in a manner which more and more appeals to the cultured musician. Such a play is Shakespeare's charming comedy "As you like it," which was mounted with rare completeness of cast and detail by Mr. George Alexander, on the 2nd ult., at St. James's Theatre. "As you like it" imperatively demands music for its due exposition, and it has been provided in this instance by many masters of the art. Transcriptions of songs by Arne and Bishop provide the Prelude; the *Andante* from Beethoven's Sixth Symphony is admirably suggestive of the beautiful scene in the Forest of Arden, on which the curtain subsequently rises; Sir Arthur Sullivan's well-named Graceful Dance, from his music to "Henry VIII.," prepares the way for the gay spirit which pervades the third act; Mr. F. H. Cowen is made to contribute the "Yellow Jasmine" Gavotte, from his suite "The Language of Flowers," to usher in Act IV.; and Mr. Edward German has provided music for the last act, comprising the "Berceuse and Bacchanalian Dance," written for "The Tempter" (produced at the Haymarket Theatre about two years since), his original contributions being an effective setting in canon of "It was a lover and his lass," and later on a series of feet-moving dance measures for the "Masque of Hymen," which includes an ear-catching chorus in praise of the god. The dances are characterised by that perfect sympathy with the old English merry-making spirit which forms so distinctive a trait of Mr. German's music, and which it is manifest powerfully appeals to the majority of English audiences to-day. Too great praise can scarcely be given for the thoroughly artistic manner in which the music is rendered. Mr. Walter Slaughter conducts an excellent and complete orchestra, and the incidental part-songs—notably, "What shall he have who killed the deer?"—are admirably sung, and greatly add to the effectiveness of the forest scene. Mr. Bertram Wallis as *Amiens* sings his solos so well as to quite justify *Faques's* remark, "More, I pr'y thee, more"; and Miss Julia Neilson, who is an ideal *Rosalind*, increases the charm of her embodiment by her fascinating rendering of Dr. Arne's "Cuckoo Song," although the appropriateness of its introduction is very questionable.

THE LOEWE CENTENARY.

THE centenary of the birth of Johann Carl Gottfried Loewe, which occurred on November 30, should not be passed over by us altogether in silence. For although he has only

become known and appreciated in this country by his *Balladen*, and that only of comparatively recent years, the fact of this tardy recognition of his merits is in itself a remarkable one and encourages a hope that there may be a profitable revival in store for some of his other compositions, notably his oratorios, mostly of a secular order, and occupying a unique place in the literature of that art-form. Only some eighteen years ago, Loewe's biographer in "Grove's Dictionary" could write, with apparent truth, "his music, like Reichardt's, has gone by for ever." The reference to J. F. Reichardt shows the remark to apply at least equally to the songs as to the other compositions, or possibly it was Gustav Reichardt, a long-forgotten composer of songs, that was meant. Yet, at about the same period, a Loewe Society was founded at Berlin, and since then, to mention only a few names, Julius Stockhausen and Eugen Gura in Germany, Messchaert in the Netherlands, and Mr. Henschel in England have succeeded in establishing for the *Balladen* the claim to pre-eminence to which they are justly entitled, and even one of his very earliest productions of the kind, his setting of Goethe's "Erl-König," is now generally considered worthy to be placed by the side of that of his contemporary Schubert, the enormous popularity of which had for a time overshadowed it. Loewe himself, in one sense, retarded the general recognition of his merits as an epic song-writer. Excellent pianist that he was, and gifted with a very fine and well-trained voice, his own interpretation of the *Balladen*, as witnesses have informed the writer with yet lingering enthusiasm, was so exquisite, so full of dramatic fire and intensity, that he made them in an additional and well-nigh fatal sense entirely his own, and thereby prevented other prominent concert singers from venturing upon the same ground. The last three years of Loewe's existence were overcast by ill-health and embittered by reflections on the unworthy treatment meted out to him in old age by the neglect of his countrymen. He died in Kiel in 1869, where his married daughter resided, and scarcely any notice was taken of the event at the time. Now his centenary has come round, his genius has become sufficiently acknowledged for his country to be ready with the customary monuments, one of which was unveiled on the day in question at Kiel; another, a *fac-simile* of the latter, at the composer's native place of Lobejün, in Saxony; and a third, more elaborate than either, it is proposed to erect at Stettin, where, for fully forty-six years, from 1821 to 1866, he was organist and vocal teacher at the public school. The Kiel memorial consists of a tastefully wrought granite block surmounted by a colossal bust of the composer, the very successful work of Professor Schaper. It is erected in the wood called Düsternbrook, near the sea, where the master loved to wander, and was unveiled with due ceremony and amidst manifestations of popular interest. What is more valuable, however, than these posthumous honours conferred in marble is the fact of the genuine resuscitation of some at least of Loewe's music, as evidenced by the concert-room celebrations which have taken place all over Germany and in Austria-Hungary. Notably in Berlin and Vienna, the special recitals arranged by Eugen Gura have aroused an immense enthusiasm, which has shown conclusively that, whatever else of Loewe's music may have "gone the way of Reichardt's," his songs, at all events, are still with us.

REVIEWS.

Short Settings of the Holy Communion Office. No. 35. in C. By George C. Martin. [Novello, Ewer and Co.]

THE title of this series of course imposes limits on the display of inventiveness on the part of a composer; but having regard to these limits Dr. Martin, who is also editor of the publication, has done very well indeed. Three of the Offertory Sentences are included, and the composer indicates that the passages marked for solo voices may be sung by semi-chorus. Though not by any means diffuse, the writing is generally free and modern in phraseology, and the setting is quite worthy of the attention of Cathedral choirs, at any rate for occasions when brevity is desirable.

Two Songs. Why? Winter. Composed by Lance Smith. [Weekes and Co.]

THESE are two unpretentious little ditties. The first is a setting of some semi-humorous words by A. Watson, the sentiment of which is happily reflected in the music.

"Winter" is more serious in character. Both call for sympathy rather than executive skill on the part of their exponents.

Hornpipe Harry. Written and composed by Hamilton Clarke. [Novello, Ewer and Co.]

THIS is a comic opera in two acts for boys, and deals with the survivors of two shipwrecked crews who have succeeded in landing on the rocks of an island. The characters are eleven in number, most of whom are provided with small speaking parts in addition to sharing in the musical numbers, which in common with other works of this series are admirably designed with regard to the probable abilities of its executants. The work contains a hornpipe; provision also is made for the employment in the accompaniment of a drum and fife, and the bright little opera concludes in a loyal fashion with the National Anthem.

Improvisation in E flat. For the Organ. By George H. Westbury. [Weekes and Co.]

MR. WESTBURY has written an expressive and pleasing piece which organists will find useful as an introductory voluntary or interlude. It is easy to read at sight, but is genuine organ music, and therefore effective when played on the king of instruments.

Novello's Parish Choir Book. Nos. 282-290. [Novello, Ewer and Co.]

THIS publication proceeds apace, and the demand shows to what an extent Parish Church music has improved since the days when parson and clerk practically divided the Anglican Liturgy between them. The first of the present instalment is a setting of the Te Deum, based on Gregorian tones, by Sir John Stainer, the melodists, boys and men, being set apart to sing the tones throughout, the rest of the choir taking the harmony when directed. The whole is a musicianly but perfectly easy blending of ancient and modern service music. Mr. A. Herbert Brewer's Magnificat and Nunc dimittis in F, No. 283, is partly in unison and octaves and partly in diatonic four-part harmony. It is bright and studiously simple throughout. No. 284 consists of two concluding Amens in E flat, bearing the honoured name of Charles Gounod, and No. 286 is a one-verse vesper hymn, "Lord, keep us safe this night," by A. T. Lee Ashton, directed to be sung, unaccompanied, at the conclusion of Evensong. These two numbers are printed in card form. No. 285 is a setting in D of the Magnificat and Nunc dimittis from the refined and experienced pen of Mr. Berthold Tours. It is bold and majestic in its general tenour, and is instinct with modern feeling, more particularly in respect of the harmonic progressions, which are frequently almost startling in their unconventionality. The whole service is bright and festal in character, though it cannot be called difficult. The practice of singing the Offertory Sentences in the Communion Office has been gaining ground of late, and Dr. George C. Martin's setting (No. 287) may be warmly commended, the music being appropriately unpretentious and full of quiet church-like dignity, though by no means inexpressive. No. 288 is a Te Deum and Benedictus in E flat by Frank Adlam. Studiously diatonic and without an independent organ part, the service may be sung without accompaniment, and is suitable for Lent or "ferial" days generally. Similar remarks will apply to the same composer's version in G of the evening Canticles (No. 289), which the composer says may be sung either in harmony or unison. The strictest simplicity is observed, the modulations being confined to relative keys. No. 290 is the late Sir John Goss's Magnificat and Nunc dimittis in E. Those who do not already know this broad church-like service should make its acquaintance, as it is well worthy of the pen that enriched the repertory of Anglican music with so many beautiful examples of this form of musical art. The service is full throughout, and presents no difficulties of any kind.

Novello's School Music. Edited by W. G. McNaught. *The Waits of Bremen.* By Bertram Luard Selby. *The Hours.* By Joseph L. Roedel. *The Enchanted Palace.* By Arthur Somervell. [Novello, Ewer and Co.]

THE libretti of all these works have been supplied by Shapcott Wensley, who, in each instance, has written a book admirably suited to its purpose. "The Waits of Bremen" is appropriately described as "a short humorous cantata for children," and the energetic behaviour of "the donkey, the cock, the cat, and the dog, each singing the song he loved the best," cannot fail to give satisfaction to young folks. The music reflects the wild merriment of the text, and many tasteful and humorous touches show the hand of a musician.

"The Hours" is a "cantata or operetta for female voices." If treated as the latter, in which form it would be most effective and decidedly give most amusement, the curtain should rise upon a landscape scene and "disclose Old Time standing on a bank with Dawn partly visible on his left, and Night in the act of departing on his right. Old Time complains of fatigue, and, seeing that all things are apparently in working order, descends from his place for the purpose of having forty winks. Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more." The whimsical subject lends itself to many pleasant fancies and amusing confusion, and some very picturesque effects could be produced by skilful grouping of the nine characters represented. The music is simple and of that melodious description long associated with its popular composer.

"The Enchanted Palace" has for its basis the ever fresh story of the "Sleeping Beauty," which, in this instance, is treated with considerable humour. In addition to the lyrics the book includes short dialogues to be spoken. The music is extremely melodious and well written. It comprises a graceful dance, a charming two-part chorus of fairies, and many other numbers of musical interest. There are eight singing and three spoken parts. The choruses are for soprano and alto voices. Two scenes only are required.

O give thanks unto the Lord. How long wilt thou forget me. Love your enemies. Anthems. By A. P. Alderson. [The Office of the Organist and Choirmaster.]

THE first of the above compositions is set out for tenor solo, quartet, and chorus, and is characterised by much earnestness of expression and musician-like attainments. A considerable knowledge of choral effect is also shown, and the tenor solo is gratefully laid out for the voice. The final chorus calls for a well-trained choir, by which the music could be made very effective. "How long wilt thou forget me" is written in four parts throughout and is of an expressive character. The voices enter in an effective manner, and a free organ part increases the interest of the work. "Love your enemies" is more simple in design than the preceding anthem, and is well within the capabilities of the majority of choirs.

An English Series of Original Songs. Edited by J. R. Courtenay Gale and Charlton T. Speer. *The Lover's Calendar.* Words by Carlton Hill. Music by F. Corder. *The Song of Love and Death.* Words by Tennyson. Music by Charlton T. Speer. *Ah! sweet, thou little knowest.* Words by Thomas Hood. Music by Walter Macfarren. *How many times do I love thee, dear?* Words by Thomas Beddoes. Music by J. R. Courtenay Gale. [Weekes and Co.]

THIS series of lyrics will appeal to cultured musicians, for whom it is manifestly intended. The first-named, by Mr. Corder, in particular, may be recommended to the attention of finished tenor vocalists who possess dramatic perception. The music expresses the impassioned nature of the words in a most effective manner, and the accompaniment accentuates the varying sentiments of the text with rare skill. The song imperatively demands a sympathetic and well-trained accompanist, but such an one will find much interest in the pages set before him.

Considerable dramatic feeling characterises Mr. Speer's setting of Tennyson's words. The spirit of the poem has been cleverly caught, and the climax attained in the last line of each verse is sympathetically expressed in the music. The accompaniment is effective and well supports the voice.

"Ah! sweet, thou little knowest," is more simple in character than the preceding song, and chiefly relies for its attractiveness on the vocal part, which is melodious and flowing as becomes a serenade.

In the last of the above list Mr. Courtenay Gale has set some sentimental lines in a pleasing manner. The melody is vocal and the accompaniment simple.

Rosette. Song. Words by Robert, Lord Houghton. Music by Lady Euan-Smith.

Come ye, yourselves apart. Sacred Song. Words by Bishop Bickersteth. Music by Lady Euan-Smith. [Novello, Ewer and Co.]

"ROSETTE" is a dainty little song, published in two keys and suitable for a tenor or baritone. The music happily illustrates the light character of the words, and effectively supports the well written voice-part.

The setting of Bishop Bickersteth's devotional poem is appropriately placid in character. The song is suitable for a soprano or tenor, and may be regarded as a worthy addition to the music of the home.

The Old Plaid Shawl. Song. Words by Frances H. Fay. Music by Battison Haynes. [Novello, Ewer and Co.]

BARITONES in search of a vivacious song may be recommended to take up "The Auld Plaid Shawl," which contains an attractive specimen of "A little Irish Colleen"; the music trips along as brightly as the maiden and possesses as much charm.

Three Fishers went Sailing. Part-Song for Unaccompanied Singing. Words by Charles Kingsley. Music by Roland Rogers. [Novello, Ewer and Co.]

THERE are some poems which seem to exercise an irresistible spell over composers, and of these the "Three Fishers" is distinctly one. The merit of Mr. Rogers's endeavour, however, fully justifies his addition to the many settings which have previously appeared. The composer has happily caught the spirit of the exquisite little poem, so full of pathos and humanity. The part-writing is thoroughly vocal in character, and a good choir could make it very effective.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

AN important and a most successful step was taken in the right direction when the Belfast Choral Union inaugurated what promises to be an annual Choral Festival of local choirs in the Ulster Hall, on November 21, under the Presidency of the Right Rev. the Lord Bishop of Down, Connor, and Dromore. The choir numbered over 500 voices, which were under the conductorship of Dr. W. G. Price, organist of St. George's Church; Mr. Isaac W. Nichol, organist of St. Ann's, presiding at the organ.

The Philharmonic Society gave a repetition of Berlioz's "Damnation de Faust" on November 27, in the Ulster Hall, with a band and chorus of over 300 performers. The artists engaged were Madame Alice Esty, Mr. Herbert Grover, and Mr. Watkin Mills. Unfortunately, at the last moment, Madame Esty wired her inability to be present through illness, and Madame Louis Mantell placed the committee under deep obligations by undertaking the part at a few hours' notice; and the manner in which she fulfilled the task met with an ovation from orchestra and audience, in which the conductor joined. The performance of the work, generally speaking, was in all respects worthy of the traditions of the Philharmonic Society and reflected the greatest credit on all concerned, particularly on the popular conductor, Dr. F. Koeller, to whose assiduity the Society was indebted for its success.

The Conservatoire of Music here gave a Concert, on the 11th ult., in the Ulster Hall Annex. The artists engaged were Madame Helen Trust (soprano) and Mr. H. T. Trust (solo violoncello), assisted by Mr. George F. Geaussen (principal of the Conservatoire) and Mr. Charles Schilsky (solo violin), Mr. W. F. Packer (tenor), and Miss Crouch (contralto), professors in the Conservatoire, with Miss L. Dobson as accompanist. The Concert was well attended, and met with the warm appreciation of the audience.

The Christmas performances of Handel's "Messiah" are now a successfully established institution in this city. For this year's performances, which took place on the 18th and 19th ult., the following artists were engaged: Miss Mabel Berrey (soprano), Miss Alice Lamb (contralto), Mr. William Green (tenor), and Mr. Plunket Greene (bass), under the conductorship of Dr. F. Koeller.

The Saturday night Popular Concerts, which have been so very successful, have been discontinued during the past month, in consequence of the Ulster Hall being occupied with bazaars and other entertainments, but will be resumed on the 2nd inst. A series of Sunday sacred Concerts is also in contemplation in the same building.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Festival Choral Society secured a great success with its admirable performance of Dr. C. S. Heap's cantata the "Maid of Astolat," which was given in the Town Hall on November 19, under the composer's own direction, with full band, chorus, and the following principals: Miss Medora Henson, Madame Marie Hooton, Mr. Henry Piercy, and Mr. Watkin Mills. The work was originally composed for and given at the Wolverhampton Triennial Festival of 1886, but had not been heard here since 1889, and its revival under such favourable conditions was a just tribute paid to our talented townsman and conductor of the Birmingham Festival Choral Society. The performance was masterly in the extreme, the singing of the chorus being specially distinguished by superb tone, quality, and firm attack. The principals did their best, and did fair justice to Dr. Heap's musicianly cantata.

Mr. Stockley's second Subscription Concert of the present series took place in the Town Hall on November 26, and was particularly rich in novelties. For the first time Dvorák's Symphony "From the New World" was given a place in the programme, the other orchestral works being Berlioz's March from "Faust" and Reinecke's beautiful Prelude to "Manfred." The great Bonn master was represented by his triple Concerto (Op. 56), composed in 1804, written for violin, violoncello, pianoforte, and orchestra. The executants were the Mossel family—Mr. Max Mossel (violin), Mr. Ivan Mossel (violoncello), and Madame Ivan Mossel (pianoforte). Mr. Ivan Mossel is a violoncellist of the highest order, whose *début* here was a great success. He gave for his solo Saint-Saëns's Violoncello Concerto (Op. 33), a melodious and taking work. Madame Duma, who was the vocalist, sang with emotional power Weber's "Ocean, thou mighty monster."

Under the auspices of the Birmingham and Midland Scottish Society, the Glasgow Select Choir gave a Concert in the Town Hall, on November 30, Mr. J. Millar Craig conducting. The various part-songs and the humorous concerted pieces were received with the utmost enthusiasm by the immense assembly, chiefly composed of clansmen.

Mr. Thomas Facer's new cantata, "Maid of Lorn," was heard for the first time here, on the 12th ult., in our Town Hall, and was given with full band, choir, organ, and the following principals: Miss Maggie Jaques, Mr. Hamlyn Crisp, Mr. William Evans, Mr. Frank Cranmer, and Mr. S. Simms (organ). It is a melodious work, and is well adapted for small choral societies. It was well received and every number was enthusiastically applauded. The second part of the Concert was miscellaneous, the chief feature being the first public appearance of Mr. Alexander Humphreys, a talented young violinist, pupil of the Leipzig Conservatoire and of Mr. Wilhelmj. His

playing is manly and impressive, and, above all, he has an elegant style and shows artistic temperament in his playing. He met with a most cordial reception.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Executive Committee of the Festival for 1896 have issued a statement of account showing that, after payment of all expenses in connection with the Festival held in October last, there is a surplus of £42 15s. 11d. The sum of £142 10s. 6d. was collected after the morning performances during the Festival, on behalf of the Bristol Royal Infirmary and the Bristol General Hospital, and has been divided equally between those Institutions. The report and balance-sheet, which were presented at a meeting of guarantors on the 15th ult., were considered exceedingly satisfactory. Not only was the venture an artistic triumph, but, for the first time for many years, its cost has not merely been met from the sale of tickets, but there was the credit balance above named. The fusion of the Festival and Choral Societies (which combined for the purposes of the Festival) has not yet been brought about, but it is hoped and believed this will be accomplished after some further negotiation.

The finest choral performance in Bristol since the Triennial Festival was that given on the 19th ult. by the Choral Society, who brought forward Handel's "Judas Maccabæus." Everything attempted by this now highly-trained body is splendidly done, the result of well-directed rehearsal under the guidance of Mr. Risleley, whose fame as a conductor has been spread far and wide through his masterly directing of the Festival Concerts. The choruses in the Saxon master's oratorio were admirably sung—with unity, precision, excellence of tone, and correct phrasing—to the delight of the audience. The solos were entrusted to Miss Emily Squire, Miss Clara Aldersley, Mr. Harper Kearton, and Mr. Douglas Powell, who discharged their tasks with every satisfaction.

Two of the several Male-Voice Musical Societies in Bristol have given their annual Concerts. On the 7th ult. the Æolian Choir sang to a large assemblage a number of glees and part-songs, chiefly old favourites, such as De Rille's "The Retreat" and "The destruction of Gaza," Cooke's "Strike the lyre" and "Hohenlinden," and Viotta's "The Dying Child." Under the firm and inspiring direction of Mr. G. A. Sleigh, every piece was well rendered. Songs by Miss Marion Harris and Miss Clara Aldersley, and pianoforte solos by Mr. W. L. Horne, lent agreeable variety.

The Bristol Gleemen's "Ladies' Night" came on the 9th ult., when a programme similar to that presented by the younger society, who came before the public two days earlier, delighted a numerous audience. All the pieces were sung with apparently a higher degree of artistic excellence than at any previous Concert. Miss Lucille Hill successfully contributed several songs and Mr. Herbert Parsons played some pianoforte solos. Mr. W. J. Kidner conducted.

On the 7th ult. Miss Mary Lock's first Chamber Concert of the season was given. The chief work presented was Mendelssohn's Octet, which was well played. A quartet in manuscript, from the pen of Mr. Gottheimer, also in the programme, met with a *succès d'estime*.

Through the week beginning the 7th ult. a series of operas was represented at the Prince's Theatre, by the Royal Carl Rosa Company, who performed them with a tolerable degree of proficiency and completeness. Wagner's "Tannhäuser," "Lohengrin," and "The Meistersingers" were necessarily given in abridged and compressed form, while "Carmen," "Rustic Chivalry," "Pagliacci," and "Mignon," which do not require the accessories essential to give completeness to the music-dramas of the Bayreuth master, were represented with yet more satisfactory results.

Clevedon Philharmonic Society, a young and progressing body, is to be commended for its creditable performance of Mendelssohn's "Athalie" and "Hear my Prayer," on the 9th ult., under the direction of Mr. E. Cook. The soloists were Miss Alice Boaden, Miss Ethel Button, and Miss Georgene Wickenden.

The Weston-super-Mare Philharmonic Society is to be complimented on the considerable measure of success which attended its performance of Beethoven's "Engedi" and Gounod's "Messe Solennelle," on the 10th ult. The works had evidently been well studied, judging by the freedom, precision, clearness, and tone-shading with which the choral portions were sung. Miss Alice Boaden, Mr. J. B. Jones, and Mr. T. H. Watson were the principal singers; and Mr. E. Cook conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

TINEL'S "St. Francis" was given by the Dublin Musical Society at its first Subscription Concert for the season, at the Royal University, on the 3rd ult. The principal vocalists were Miss Bertha Rossow, Mr. Herbert Grover, and Mr. Robert Grice; Mr. John Horan was the organist, and Dr. Joseph Smith conducted. The same Society gave its usual Christmas performance of "The Messiah" on the 21st ult., with Miss Mabel Berrey, Madame Belle Cole, Mr. James Leyland, and Mr. Charles Kelly as principal vocalists.

Mr. Charles Kelly's annual Concert took place in the Antient Concert Rooms on the 5th ult. The popular basso had the assistance of Miss Hooton, Mr. Dan Jones, and some of the principal Dublin vocalists and instrumentalists, amongst whom Mr. Melfort d'Alton especially distinguished himself.

The Dublin University Choral Society gave its first Concert for the season in the Examination Hall, Trinity College, on the 12th ult. Dvorák's "Stabat Mater" was performed, with band and chorus, under the direction of Mr. Chas. Marchant, the soloists being Miss Fillunger, Miss Daisy Greeny, and Mr. Dan Jones.

The Rathmines Choral Society gave its first Concert in the Township Schools, on the 16th ult. Handel's "Ode to St. Cecilia's Day," Mozart's "Splendete Te, Deus," Haydn's "Distracted with care" and "Military" Symphony were performed, under the direction of Mr. Raymond Revelle, and the band was led by Mr. P. Griffiths. The principal vocalists were Misses Florence Hewson, A. E. Shea, E. F. Stubbs, and Messrs. Lowther Campbell and Perrier Sherlock.

Mr. Arthur Darley, a coming Dublin violinist, gave three Violin Recitals, in the Antient Concert Rooms, on November 24 and the 1st and 8th ult., with Mr. Frank Manley as accompanist. An extensive *répertoire* was shown, and the performances were most creditable.

The Royal Dublin Society's Chamber Music Recitals are crowded on Monday afternoons. On the 7th ult. the programme consisted of Beethoven's Quartet in G (Op. 18, No. 2), Rubinstein's Sonata (Op. 19) for pianoforte and violin, and Mendelssohn's Trio in C minor (Op. 66) for pianoforte and strings. The executants were Signor Papini, Mr. Darley, M. Grisard, Herr Bast, and Signor Esposito.

An Orchestral Concert by the instrumental pupils and professors of the Royal Irish Academy of Music and the Dublin Municipal School of Music took place in the Antient Concert Rooms, on the 16th ult., under the direction of Dr. T. R. G. Jozé. The overtures "Zauberflöte" and "Euryanthe," the *Larghetto* from Beethoven's No. 2 Symphony, the "Rosamunde" ballet music, and the "Athalie" march were the orchestral pieces.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

The second and third of Messrs. Paterson's Concerts were given by the Scottish Orchestra, under the conductorship of Herr Kes, on November 26 and the 16th ult. respectively. The programmes included Schumann's Symphony (No. 1), Mendelssohn's "Italian" Symphony, the "Nachtgesang" from "Tristan," by Wagner, Tschai-kowsky's Overture "Romeo and Juliet," and other works by Mozart, Beethoven, Berlioz, &c. At the second Concert Miss Ada Crossley sang with great success.

The second of the Harrison-Simpson Subscription Concerts was given on the 1st ult. The soloists included

Madame Gomez and Messrs. Ben Davies, Santley, and John Lemmonné.

Another Pianoforte Recital of great interest was given by M. Siloti on the 16th ult. He was assisted by Mdle. Olga de Broemsen.

Among smaller events mention may be made of a successful Concert by the Dundee Orchestral Society, on the 8th ult., under the conductorship of Mr. A. M. Stoolé. Schubert's works formed a special feature of the programme. Also of the third meeting of the Dundee Society of Musicians, on the 17th ult., when Mr. W. P. Fleming read a short paper on Bach, and some of that master's works were performed, including the Concerto in C for three pianofortes. Organ Recitals were given by Mr. Collinson and Mr. David Stephen on the occasion of the opening of the new organ in St. John's Free Church.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

On the 10th ult. Dr. Horace Hill favoured the students of the Norfolk and Norwich School of Music with a very interesting Lecture on the Life and Works of Sir G. A. Macfarren. The enjoyment of the listeners was increased by a programme of musical illustrations taken from the composer's works, most creditably given by some of Dr. Hill's pupils. On the 15th ult. the close of the autumn term was marked at the School by a Students' Musical Evening, each piece in the programme being played or sung by students.

The Norwich Orchestral Society made its eighth appearance on the 10th ult., under the conductorship of Mr. Ernest Harcourt. Romberg's cantata "The Harmony of the Spheres" was the chief work, combining both band and chorus, although perhaps a more ambitious attempt was Beethoven's Choral Fantasia, the pianoforte part being in the capable hands of Madame Van Eyk. Miss Louise Burn sang the solos in the cantata with painstaking care, but band and chorus appeared overweighted in both cases. A finished interpretation of Gade's Trio in F (Op. 42) for pianoforte, violin, and violoncello was given by Madame Van Eyk, Mr. W. Tuddenham, and Herr Rudersdorff. Miscellaneous numbers made up the rest of the programme.

Mr. H. F. Howlett's band and chorus, composed of working girls, chiefly drawn from the various factories in Norwich, gave a Concert in the Agricultural Hall Assembly Room on November 30, much to the credit of themselves and their conductor. Of course, with such elements, one does not expect to hear classical music, but the long and varied programme was carried out with commendable care. A violin solo by Emma Hill and one for the cornet by Florence Hill were deservedly encored; while Sarah Browne and Maria Miller were decidedly successful in Bellini's vocal duet "Hear me, Norma." Believing, as we do, in the civilising and healthful influence of music upon all classes of society, we wish this and similar efforts God speed!

Miss Josephine Woodrow gave a drawing-room Pianoforte Recital at her residence on November 26, in aid of the funds for building a new Jenny Lind Infirmary. Frequent applause testified to the pleasure given by the clever pianist's interpretation of the classical music in the programme. Mrs. Nuthall and Mr. S. H. Burton varied the Recital with several songs.

Thorpe Hamlet Parish Hall was the scene of an interesting Concert on November 24, on behalf of the Sunday School. The vocal part of the programme was capably rendered by Mrs. and Miss Boyden, Miss A. Snelling, Miss M. Gazely, Mr. Harry White, and Mr. F. E. Bramley. Pianoforte solos by Miss Rose were a feature of the evening, that lady also appearing as a *siffleuse*. Gurlitt's "Commedietta" Overture was played, arranged for the curious combination of three violins and pianoforte, the executants being Miss A. Geldart, Mrs. and Miss Glendenning, and Miss E. Hornor; the first-named lady was also pleasurably heard in violin solos.

Under the musical direction of Mr. J. H. Brockbank, a Concert was given in the Concert-room attached to the School of Music, in aid of parochial work in the poor parish of St. Julian. The enjoyment of a large audience

was ministered to by the following amateur and professional vocalists: Miss H. Steward, Miss V. Edwards, Miss M. Gazely, Mr. Sawford Dye, Mr. F. Morgan, and Mr. Brockbank. Miss Edwards appeared for the first time before a Norwich audience, and her pure soprano voice and unaffected style quite won the sympathies of her hearers. Miss F. Muriel (violin) and Mr. D. Underhill (pianoforte) contributed several instrumental solos.

An unusually attractive Concert was given in Noverre's Rooms on the 11th ult., in aid of the Young Men's Christian Association. Miss F. E. Coleman's influential position rendered the organisation a comparatively easy task, and consequently prominent amateurs and professionals filled and successfully carried out a capital programme, which included excerpts from Bohm, Chopin, De Beriot, Dunkler, Wieniawski, Cowen, &c.

A Concert, consisting chiefly of classical chamber music, was given in Ipswich, on November 25, under the auspices of Mr. T. Palmer. The *entrepreneur* was assisted by his three daughters and Dr. Bunnnett from Norwich. Beethoven's Trio in B flat, Schumann's Quintet in E flat, and Dr. Bunnnett's scholarly Trio in the same key were the concerted instrumental pieces, to which ample justice was done; while violin and violoncello solos were given by the Misses Dollie and Nellie Palmer. Mr. Proctor Garrard varied the programme by singing several songs in good style.

Dr. Bunnnett gave an Organ Recital, in St. Matthew's Church, Ipswich, on November 26, when a capital selection of works from the pens of Handel, Mendelssohn, Bennett, Peace, &c., was played in a masterly style. Miss Dollie Palmer joined the Doctor in Thome's Andante for violin and organ, and Miss Broome sang Cowen's "Light in darkness" with taste and feeling.

At Beccles Handel's too much neglected oratorio "Samson" was given almost in its entirety on November 23 by the local choral society. The chorus numbered about sixty voices, supported by a band led by Mr. W. E. Tuddenham. The principal vocalists were Miss Elsie Mackenzie (soprano), Miss Parsons Norman (contralto), Mr. Sawford Dye (tenor), and Mr. A. Appleby (bass). Mr. Harvey conducted a very commendable performance of the work.

The King's Lynn Musical Society was sufficiently ambitious to attempt Mackenzie's "Rose of Sharon," on the 11th ult., and, under the conductorship of Mr. A. H. Cross, who had devoted all his energies to training the chorus, a very creditable performance resulted. The principal vocalists and a large portion of the band were drawn from the Metropolis, although a few of the latter hailed from Norwich.

The Felixstowe Choral Society opened its fifth season on the 16th ult. with an excellent performance of Anderson's setting of Longfellow's poem "The Wreck of the Hesperus." The solo parts were sung by Miss M. Percival Allen, Mr. F. S. Bennett, and Dr. Havell, and the choral portions were well rendered by a choir of about eighty voices. Mr. T. Palmer conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

LAST month was exceptionally busy in Concerts, and it is difficult to know where to begin the catalogue. Perhaps the place of honour should be given to Mr. Emil Sauer, whose more subdued personality and less obtrusive mannerisms on this occasion allowed his commanding gifts to exact the recognition which is their undoubted due.

Mr. Siliti's Recital, on the 11th ult., was slightly inferior in interest to the standard this excellent artist has entitled us to expect from him. The Gavotte from "Idomeneo" was charmingly given and warmly received, but the playing of Liszt's Eighth Rhapsody proved the artistic success of the evening. Miss Broemsen contributed French and Russian songs with great acceptance.

Of exceptional interest were the Concerts given by Mr., Mrs., and Miss Dolmetsch at Professor Niecks's University Concerts and at the Philosophical Institution. At the former (on the 3rd and 9th ult.) the programmes were selected from the works of English, French, Italian, and German writers for the lute, viols, virginals, harpsichord, and clavichord (which last was heard for the first time in

Edinburgh). It was very fortunate that these fascinating old works on the no less fascinating original instruments could be presented in the quiet of academic groves, where one had a chance of hearing them undisturbed by the necessities of catering to popular taste. At the Philosophical Institution (8th ult.) Mr. Dolmetsch chose for his subject the music of Shakespeare's time, and gave an altogether delightful Recital, which included Galliards, Pavans, &c., besides compositions more definitely alluded to by name in the great dramatist's plays. Mr. Dolmetsch mentioned incidentally the interesting fact that among all the numerous allusions to music and illustrations and figures drawn from the practice of the art there is not a single one which is not correct in the minutest detail—a contrast and a grave rebuke to the literature of to-day. Miss May Gibb sang the music known in Shakespeare's day to "Full fathom five," "Where the bee sucks," and other songs, and won very warm expressions of approval from the large audience.

The Paterson Orchestral Concerts show no falling off in attendance or interest. The performances steadily improve. It would be unreasonable to require better renderings of the Brahms C minor or the "Italian" Symphony than those secured by Mr. Kes at the third and fourth Concerts of the series. Madame Soldat was the soloist on the 7th ult., and her good qualities as an artist were fully recognised by the audience in Bruch's somewhat pretentious "Scottish" Fantasia and Beethoven's Romance in F. Mr. Kes himself played the solo part in Tschaiikowsky's Violin Concerto on the 14th ult., and proved himself a sound artist. His appearance as a composer was hardly so "convincing," as the phrase goes. At the same Concert Miss Ada Crossley was the vocalist. She was encored for songs by M. V. White.

On the 19th ult. the first of four Saturday Popular Orchestral Concerts was given by the Scottish Orchestra, when excellent performances of Tschaiikowsky's "Romeo and Juliet" Overture, the Overture to "Hänsel and Gretel," also Moszkowski's "Boabdil" ballet music, and a Liszt Rhapsody elicited warm applause from a crowded house. Madame Hooton was the vocalist.

Late though it is it would be unfair to omit recognition of a surprisingly good first performance in Edinburgh of the "Walkure," by the Royal Carl Rosa Opera Company, in November. Mr. Hedmont's grand rendering of the rôle of Siegmund was enthusiastically applauded by a crowded house, and Miss Kirkby Lunn as Fricka and Mr. Ludwig as Wotan deserved the greatest praise. A large share of the credit was undoubtedly due to what must have been the herculean labours of Herr Eckhold, the able conductor.

Spohr's "Last Judgment" was performed in St. Paul's Church, on the 19th ult., by the choir, under the direction of Mr. W. Prendergast, who played the accompaniments.

MUSIC IN EXETER.

(FROM OUR OWN CORRESPONDENT.)

EXETER Oratorio Society fittingly celebrated its Jubilee on the 4th ult. by two Concerts—one in the afternoon and the other in the evening—under the direction of Dr. H. J. Edwards. At the first, Rossini's "Stabat Mater" and Sullivan's "Martyr of Antioch" were performed, the latter having never before been heard in Devon. The soloists were Miss Marjorie Eaton, Madame Eliza Thomas, Mr. E. Branscombe, Mr. Arthur Barlow, and Mr. Norman Kendal. The Concert opened with Costa's arrangement of the "National Anthem," which went very well. Some unevenness, however, was displayed in the rendering of the works of Rossini and Sullivan. While many of the numbers were sung with satisfactory results, others had evidently been insufficiently rehearsed, and the voices were imperfectly balanced. At the evening Concert, which was attended by the Mayor and Sheriff, "The Martyr of Antioch" was repeated and went much better than before. Among the compositions in the miscellaneous second part of the programme was a part-song, "A Hymn to Night," a setting of words by Longfellow by Mr. H. M. Imbert Terry, President of the Society. It proved to be a melodious and agreeable piece, and, directed by the author, it was capitally sung and met with a hearty reception.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the fourth Classical Concert of the Choral and Orchestral Union series, on the 1st ult., the programme was on a scale of all-round excellence. The novelty of the evening, Tschaiikowsky's Overture to Shakespeare's "Romeo and Juliet," aroused a great deal of attention, and in offering our thanks to Mr. Willem Kes for placing it in our programmes, we must also acknowledge that the work was remarkably well performed, viewing the elaborate nature of the scoring. Beethoven's Second Symphony, very finely played, Liszt's Hungarian Rhapsody (No. 2), and Weber's Concertstück for pianoforte and orchestra were also in the programme. The last-named happily introduced Miss Clotilde Kleeberg to her Glasgow friends, and Mrs. Helen Truist contributed several songs. Tschaiikowsky's Overture was repeated at the Popular Concert on the 5th ult.; Mr. Maurice Sons, the leader of the Scottish Orchestra, gave a beautiful performance of Max Bruch's Concerto, and Miss Alma Ribella sang. On the 8th ult. Fräulein Marie Soldat essayed, with artistic success, the solo part in Bruch's "Scotch" Fantasia for violin and orchestra. Other pieces in the programme included Brahms's Symphony (No. 1) and MacCunn's ballad for orchestra, "The Ship o' the Fiend." Miss Jenny Taggart, the vocalist of the evening, and a Glasgow "bairn," moreover, had a hearty reception. Miss Taggart's neat and altogether effective graces of vocalisation again showed how well she has profited by her extended studies in Paris. On the following Saturday Mr. Kes introduced Mendelssohn's "Italian" Symphony to admirable purpose, as also Berlioz's "Carnival Romain" Overture and Bach's air for all the violins.

The Jubilee performance of the "Elijah," at the sixth Concert of the classical series, served again to reveal the local popularity of Mendelssohn's work. On this occasion the Glasgow Choral Union once more sang its familiar music to admiration in almost every number, and it was quite evident that Mr. Joseph Bradley, the conductor, had bestowed exceeding pains on rehearsals. The "Elijah" soloists included Misses Medora Henson and Ada Crossley, Mr. James W. Dempster and Mr. Andrew Black. The tenor made his *début* here, and with gratifying success, not only as regards the beautiful quality of his voice, but also by reason of his excellent method. Mr. Black's *Prophet* is so well known that it only remains to be said that he was at his best. The Glasgow baritone was, indeed, the feature of the evening.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

DR. STANFORD'S "Irish" Symphony formed the chief attraction of the Ladies' Concert given at the Philharmonic Hall, on the 12th ult., by the Orchestral Society, and the composer, who conducted, received a most cordial greeting from a crowded auditorium. The regular conductor of this Society, Mr. Rodewald, has been also guiding the fortunes of the Società Armonica during the illness of its recently appointed chief, Mr. V. Akeroyd.

The musical attractions of the winter evening entertainments have been the performances of that excellent quartet, the Meister Glee Singers, at the Philharmonic Hall, and, in the same *locale*, Messrs. Harrison have given one of their popular Ballad Concerts. Performances of the same order have also been given at Hope Hall by Mr. Percy White and Mr. Thomas Shaw respectively, and both have attracted crowds of people who love the lighter side of art.

There has been evidence of good work done by local and suburban societies during the past half-session, and Handel's "Messiah" has been as usual the chief favourite. This oratorio has been given at Southport, under Mr. H. Hudson; at Warrington and Runcorn, by Mr. F. H. Crossley; at Liscard, by the Wallasey Society, of which Mr. Argent is the director; at Birkenhead, by Dr. Reynolds; and in the city itself, by the Musical Society, under Mr. Parry, and by the Kyrle Society, conducted by Mr. Pemberton.

The Philharmonic Society this year has announced Mendelssohn's "Elijah" for the Christmas Concert, under Mr. Cowen, who also directed Tschaiikowsky's "Pathétique"

Symphony at that given on the 8th ult. On the 2nd ult. Mendelssohn's "St. Paul" was given by the Musical Society, in St. George's Hall, with Mr. D. O. Parry as conductor. Within a few days of this event the same composer's "Hymn of Praise" was rendered by the Post Office Choral Society, under Mr. J. C. Clarke. Handel's "Judas Maccabæus" was announced for the 9th ult. at Runcorn by Mr. John Halford, and "Acis and Galatea" was given on the last day of November by Dr. Bridge at Chester. On the 22nd ult. Cowen's "St. John's Eve" was performed at Aughton, by the local Choral Society, under Mr. Carl Courvoisier. It will be noted that, as is unfortunately the case generally in this district, not a single novelty has been produced by those in control of choral societies.

At the pro-Cathedral Sullivan's "Light of the World" was given on the 10th and 17th ult., with Mr. C. Collins as conductor and Mr. F. H. Burstall at the organ. The Goossens Choir, on the 2nd ult., produced the results of a lengthy period of study, at the Picton Hall, under the conductor after whom they are named, with satisfactory effect. The students of the College of Music performed Mascagni's "Rustic Chivalry" in St. George's Hall, on the 5th ult., for the benefit of a charitable organisation, and a substantial balance was realised. The two Concerts of the Sunday Society, given during the past month, have again emphasised the fact that orchestral music is always a welcome feature in the artistic life of the masses of Liverpool.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE programme of the Hallé Concert of the 3rd ult. was rich and long enough to make ample amends for the poverty of that of the preceding week. Mendelssohn's "Italian" Symphony had evidently been carefully rehearsed, and the second movement unquestionably gained character by being taken rather more slowly than heretofore. And, on the other hand, Schumann's Pianoforte Concerto was invested with enhanced charm through the impassioned and earnest rendering of Mr. Mark Hambourg, who promises to thoroughly justify the ardent hope which, as a boy, he excited. The Suite de Ballet, "Fairyland," of the conductor, Mr. Cowen, is full of delicate effects and was received with great favour. At the first hearing the opening piece, representative of the gambols of the Wood Nymphs, most strongly seized upon the fancy; and the rhythmic bass of the following March clearly pictured the strides of the Giants. Possibly there may be a danger of somewhat fragmentary effect resulting from the consecution of six *Morceaux* of somewhat similar design and all marked by a like ethereal tone; but it would be easy, at any time, to select from the attractive sketches a very welcome set. The revival of one of Handel's opera-overtures wherewith to open the Concert encourages the hope that Mr. Cowen may again draw from so fertile a source. "Giustino" was loudly applauded (the acclamations evidently being stimulated by some slight surprise), and afforded a capital opportunity for Mr. Charles Reynolds again to show what a splendid oboe player he is. The same evening Mr. John Dunn made his mark as a violinist, especially as a *cantabile* player with pure and firm tone, and Miss Macintyre was the vocalist, but scarcely in good voice. Mendelssohn's youthful overture, "The Son and Stranger," was given for the first time at the Thursday Concerts, on the 10th ult., together with Brahms's Violin Concerto in D, the solo part being interpreted by Fräulein Soldat without eliciting any great enthusiasm; but the accomplished executant was very warmly and repeatedly recalled after her exquisite rendering of Beethoven's Romance in F. The so-called symphonic poem of Liszt, "Tasso," sounded as wearily spun out as ever and as entirely a series of experiments in orchestration; but the Prelude to Goldmark's opera "The Cricket on the Hearth" was full of life and jollity. Miss Lucile Hill has improved during a somewhat long absence from Manchester.

The Saturday Orchestral Concerts, under the same conductor, Mr. Cowen, are steadily establishing their claim. That their popularity does not involve any stooping

Words by MAY BYRON.

A PATRIOTIC PART-SONG.

Composed by MYLES B. FOSTER.

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Allegretto maestoso.

SOPRANO. *f* A song we raise to Vic - to - ria's praise, Our Sov - 'reign La - dy

ALTO. *f* A song we raise to Vic - to - ria's praise, Our Sov - 'reign La - dy

TENOR. *f* A song we raise to Vic - to - ria's praise, Our Sov - 'reign La - dy

BASS. *f* A song we raise to Vic - to - ria's praise, Our Sov - 'reign La - dy

PIANO. *f* *(For practice only.)* *Allegretto maestoso.*

mf dear, For the fair in - crease of the fields of peace, Thro' ma - ny a glo - rious

mf dear, For the fair in - crease of the fields of peace, Thro' ma - ny a

mf dear, For the fair in - crease of the fields of peace, Thro' ma - ny,

mf dear, For the fair in - crease of the fields of peace, Thro' ma - ny, ma - ny a glo - rious,

f glo - rious year, . . . *mp* year, thro' ma - ny a glo - rious year, . . . For know - ledge grows, and the

f glo - rious, glo - rious year, For know - ledge grows, and the clear light

f ma - ny a glo - rious year, . . . For know - ledge grows, and the

f ma - ny a glo - rious year, . . . For know - ledge grows, and the

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dim. *cres.*
 clear light flows, Where grate-ful realms pos-sess her,— And la-bour's root bears a
dim. *cres.*
 flows, Where grate-ful realms pos-sess her,— And la-bour's root bears a
dim. *cres.*
 clear light flows, Where grate-ful realms pos-sess her,— And la-bour's root bears a
dim. *cres.*
 clear light flows, Where grate-ful realms pos-sess her,— And la-bour's root bears a
dim. *p* *cres.*

marcato ed allargando. *f* *dim.* *sf* *ten.*
 gold-en fruit,— The Queen— God bless her! the Queen— God bless her!..
dim. *sf* *ten.*
 gold-en fruit,— The Queen— God bless her! the Queen— God bless her!..
f *dim.* *sf* *ten.*
 gold-en fruit,— The Queen— God bless her! the Queen— God bless her!..
f *dim.* *sf* *ten.*
 gold-en fruit,— The Queen— God bless her! the Queen— God bless her!..
marcato ed allargando. *f* *dim.*

p dolce. *mf*
 To the mourn-er's heart, where it weeps a-part, Her mes-sage of com-fort
p dolce. *mf*
 To the mourn-er's heart, where it weeps a-part, Her mes-sage of com-fort
p dolce. *mf*
 To the mourn-er's heart, where it weeps a-part, Her mes-sage of com-fort
p dolce. *mf*
 To the mourn-er's heart, where it weeps a-part, Her mes-sage of com-fort
p dolce. *mf*

speeds, She seeks re - lief for the wi - dow's grief, She suc - cours the or - phan's

speeds, She seeks re - lief for the wi - dow's grief, She suc - cours, she

speeds, She seeks re - lief for the wi - dow's grief, . . . She suc - cours,

speeds, She seeks re - lief for the wi - dow's grief, She suc - cours, suc - cours the or - phan's

or - phan's needs, . . . The cap - tive's chain she hath

suc - cours the or - phan's needs, The cap - tive's chain she hath rent in

suc - cours the or - phan's needs, . . . The cap - tive's chain she hath

needs, the or - phan's needs, . . . The cap - tive's chain she hath

rent in twain, She is shield from the slave's op - press - or; . . . The weak and the small, she hath

twain, She is shield from the slave's op - press - or; . . . The weak and the small, she hath

rent in twain, She is shield from the slave's op - press - or; . . . The weak and the small, she hath

rent in twain, She is shield from the slave's op - press - or; . . . The weak and the small, she hath

love for all,— The Queen— God bless her! the Queen— God bless her!

love for all,— The Queen— God bless her! the Queen— God bless her!

love for all,— The Queen— God bless her! the Queen— God bless her!

love for all,— The Queen— God bless her! the Queen— God bless her!

love for all,— The Queen— God bless her! the Queen— God bless her!

dim. *f* *dim.* *ff* *dim.* *f* *dim.* *ff* *dim.* *f* *dim.* *ff*

più marcato.

From the Start to the Horn, by . . night and . . morn, Her steel - clad squad - rons

più marcato.

From the Start to the Horn, by night and morn, Her steel - clad squad - rons

più marcato.

From the Start to the Horn, by night and morn, Her steel - clad squad - rons

f più marcato.

From the Start to the Horn, by night and morn, Her steel - clad squad - rons

go. From her ar - mies' might the foes take flight, Wher - ev - er her ban - ners

go. From her ar - mies' might the foes take flight, Wher - ev - er her

go. From her ar - mies' might the foes take flight, . . . Wher - ev - er, wher -

go. From her ar - mies' might the foes, . . the foes take flight, Wher - ev - er her ban - ners

blow, wher - ev - er her ban - ners blow! . . . And her peo - ple share in her
 ban - ners, her ban - ners blow, And her peo - ple share in her joy and
 - ev - er her ban - ners blow! . . . And her peo - ple share in her
 blow, . . . her ban - ners blow! . . . And her peo - ple share in her

joy and care, And with lov - ing lips . . . con - fess her, Meet for the crown of the
 care, And with lov - ing lips . . . con - fess . . . her, Meet for the crown of the
 joy and care, And with lov - ing lips . . . con - fess . . . her, Meet for the crown of the
 joy and care, And with lov - ing lips con - fess her, Meet for the crown of the

world's renown, — The Queen — God bless her! the Queen — . . . God bless her!
 world's renown, — The Queen — God bless her! the Queen — the Queen — God bless her!
 world's renown, — The Queen — God bless her! the Queen — the Queen — God bless her!
 world's renown, — The Queen — God bless her! the Queen — the Queen — God bless her!

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616.	Softly the moonlight	F. Iliffe.
617.	Spring	Frederic H. Cowen.
618.	The shades of night	J. Varley Roberts.
619.	Now the wearied sun declining	R. F. Lloyd.
620.	Under the greenwood tree	James Shaw.
621.	Autumn	J. Booth.
622.	A Shadow	Jacques Blumenthal.
623.	To Sylvia	Schubert-West.
624.	O happy eyes	E. Elgar.
625.	Pack, clouds, away	W. A. C. Cruickshank.
626.	A wet sheet and a flowing sea	R. H. Evans.
627.	The Fairy Queen	Alexandra Thomson.
628.	How soft the shades	King Hall.
629.	The Queen—God bless her!	Myles B. Foster.

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547.	They of all	3d.	
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301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	6d.	
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

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to a trivial taste was proved on the 5th ult. The "Der Freischütz" and "Tannhäuser" Overtures were enjoyed even more than Rubinstein's ballet music from "Feramors," and Cliffe's new Violin Concerto was patiently listened to in spite of its great length. Later in the evening its executant, M. Tivadar Nachéz, was compelled to repeat one of his clever Hungarian Dances. Miss Marie Andersen sang agreeably and well; but, after all, the interest centred in the re-appearance of the veteran Sims Reeves, who must have been moved by the extraordinary enthusiasm of his reception; an enthusiasm thoroughly justified by the wonderful preservation of his voice, which retains some of the echoes of its rich tones so well remembered, and by the artistic vocalisation which still affords so valuable a lesson to young aspirants. "Tom Bowling" drew forth a tumultuous acclamation, which compelled Mr. Reeves to return to the platform with another of Dibdin's enjoyable English songs, "The jolly young Waterman."

For the annual performances of "The Messiah," at the Hallé Concerts, Miss Medora Henson, Madame Marian McKenzie, and Messrs. Lloyd and Santley were secured; and for the Saturday evening more "popular" audience, on the 10th, Miss Ada Crossley and a party of aspirants, the choir being the same and a great portion of the full orchestra. Mr. Lane boldly engaged for the 12th ult. Miss Palliser, Miss Sarah Berry, and Messrs. Ben Davies and Andrew Black, and the attendance amply justified his courage.

On the 16th ult. Mr. Brodsky had secured for the first of his Subscription Chamber Concerts, in addition to his admirable quartet party, M. Siloti, who took part in Tchaikowsky's Trio (Op. 50), "To the Memory of a great Artist," and joined Mr. Dayas in Arensky's Suite for two pianofortes. The large audience was very enthusiastic.

The second Concert of Dr. Watson's Vocal Society was given on the 9th ult., with Mendelssohn's 42nd Psalm as chief attraction.

Mr. F. G. Edwards gave his Lecture on "Mendelssohn's Organ Music" before the Northern Section of the Royal College of Organists, at the Albion Hotel, on the 5th ult. The musical illustrations included some unpublished organ pieces by Mendelssohn, which excited special interest.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Fenton Orchestral Society held its second annual Concert on the 3rd ult. In addition to the fifty-four members, Madame Dews, Mr. F. W. Norcup, and Master Harold Bate contributed to the programme. Mr. Ernest Bilton accompanied, and Mr. Frank Hughes acted as conductor. The latter gentleman received a presentation *baton* at the close of the Concert.

The string band of the Royal Marines, from Chatham, contributed the programme at the Meakin Popular Concert on the 8th ult., before a crowded audience. Miss Florence Hoskins was the vocalist, and valuable assistance was rendered by Mr. W. T. Bonner (pianoforte) and Mr. G. Barlow (organ). A new version of "Abide with me," by Mr. S. Liddle, was rendered at this Concert.

Newcastle Ebenezer Choir and its conductor (Mr. S. Hughes) deserve unstinted praise for the excellent performance of "The Messiah" on the 10th ult. Miss Shirley, Miss Godfrey, Mr. Youngusband, and Mr. George Jones were the principals; and Mr. Rhodes presided at the organ.

Mr. C. W. Perkins, city organist, Birmingham, is in great demand for the inauguration of new church organs. On the 10th ult. he opened the organ of the Congregational Church, Tunstall, recently erected by Messrs. Keay and Steele, of Burslem.

The annual performance of "The Messiah" by the Hanley Glee and Madrigal Society, at the Victoria Hall, on the 17th ult., was in accordance with the traditions of this organisation for oratorio work. Miss Teresa Blamy, Madame Dews, Mr. Ben Davies, and Mr. Andrew Black were the principals. Mr. T. Shaw led the orchestra, Mr. T. Johnson presided at the organ, and Mr. Jas. Garner conducted.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE South Shields Choral Society gave its first Concert of the present season on the 2nd ult., the principal work selected for the occasion being Handel's "Acis and Galatea." The soloists were Mrs. Helen Trust, Mr. Edward Branscombe, Mr. Herbert Stansfield, and Mr. David Hughes. Not the least interesting feature of the performance was the singing of the chorus, the work having evidently been carefully prepared by the conductor, Mr. M. Fairs. The programme also included Gade's Ode for chorus and orchestra, "Spring's Message," which obtained a remarkably good performance.

The Sunderland Chamber Music Society gave its first Concert of the season in the Lecture Hall of the Subscription Library, Sunderland, on the 3rd ult. The artists engaged were Mr. Gerald Walenn (violin), Mr. Herbert Walenn (violin), Mr. Oscar Cohen (pianoforte), and Miss Edith Rees (vocalist). The programme included trios for pianoforte and strings by Beethoven and Smetana, both of which were exceedingly well played. The playing of the Messrs. Walenn was very greatly admired, and equally worthy of praise was that of Mr. Cohen. The Concerts of this Society had hitherto been given by local artists; but on this occasion a new departure was made by the engagement of artists from a distance. The success of the experiment is such as to justify the committee in their action.

On the 9th ult. the Newcastle Chamber Music Society gave its second Concert of the season in the Assembly Rooms, Newcastle-on-Tyne. The artists who appeared were Mr. Adolph Brodsky and Mr. C. Rawdon Briggs (violins), Mr. Simon Speelman (viola), Mr. Carl Fuchs (violin), Miss Evangeline Florence (vocalist), and Mr. J. M. Preston (pianoforte). The principal works in the programme were Haydn's Quartet for strings in G (Op. 17, No. 5) and Beethoven's Quartet, also for strings (Op. 59, No. 1). Both works were remarkably well played and called forth enthusiastic applause. Mr. Brodsky displayed great skill in the performance of a Chaconne by Bach, and the playing of Mr. Carl Fuchs was also greatly admired. Miss Evangeline Florence sang most artistically, and Mr. J. M. Preston was, as usual, a faultless accompanist.

The annual Concert of the Northern Musicians' Benevolent Society took place in the Town Hall, Newcastle, on the 14th ult. The programme included Edward German's "Gipsy" Suite; Schumann's Pianoforte Concerto in A minor (Op. 54), the solo in which was exceedingly well played by Mr. Samuel S. Wiggins; Schubert's "Unfinished" Symphony in B minor; Weber's Clarinet Concerto in F minor (Op. 73), the solo cleverly played by Mr. R. Smith, junior; and the same master's "Jubel" Overture (Op. 59). The whole of these works were carefully performed under the direction of Mr. J. H. Beers, the conductor of the Society. The vocalist was Miss Hilda Wilson, who sang "God shall wipe away all tears," from Sir Arthur Sullivan's "Light of the World," and the air "Nobil Signor."

The Newcastle annual Police Concert took place in the Town Hall, Newcastle-on-Tyne, on the 16th ult., and took the form of a Ballad Concert, in which Miss Ella Russell, Madame Belle Cole, Mr. Ben Davies, and Mr. Andrew Black took part.

The Newcastle and Gateshead Choral Union announced a performance of "The Messiah" for Wednesday, the 23rd ult., with Miss Maggie Purvis, Madame Helen Berry, Mr. Joseph Reed, and Mr. John Browning as principals, under the conductorship of Mr. James M. Preston.

On the previous evening, the 22nd ult., the artists mentioned in the foregoing paragraph gave, with the assistance of the Tynemouth Amateur Vocal Society, a performance of gems from the oratorios, at St. Oswald's Hall, Tynemouth, Mr. Bird conducting.

The Sunderland Philharmonic Society announced a popular performance of "The Messiah" for the 28th ult., under the direction of Mr. N. Kilburn.

The Dunelm Choral Society gave a performance of J. F. Barnett's cantata "The Ancient Mariner," on the 16th ult., in the Town Hall, Durham, under the conductorship of Mr. G. H. Ditchburn.

On the 17th ult. the Whitley Amateur Vocal Society gave

a performance of Mr. George F. Vincent's choral ballad "Sir Humphrey Gilbert," in St. George's Hall, Cullercoats, under the direction of the composer. The programme also included, among other things, Gounod's "Night"; a part-song, "Phyllis tarries," by Mr. C. Francis Lloyd, and a choral fantasia on National airs by Mr. G. F. Vincent.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WHILE others have talked of the desirability of forming a local orchestra in Nottingham, Mr. William Allen, J.P., has laid his townsmen under a debt of gratitude by founding and organising the Midland Orchestral Union, a combination of the best talent in the district. It numbers over seventy performers, and made its *début* on November 28, under the able direction of Dr. William Lemare, who has been appointed conductor. The first appearance of the band made it evident that, given adequate public support, Nottingham may look forward to the establishment of a regular series of orchestral concerts of great merit. The programme included Mozart's "Jupiter" Symphony, F. H. Coven's new suite de ballet "In Fairyland," besides other pieces, rendered with praiseworthy care. Miss Townshend was the vocalist, her selections being "Batti, Batti," and "Softly sighs."

The second Harrison Concert, on the 3rd ult., attracted an enormous audience to the Albert Hall as usual. Mdlle. Greta, Madame Alice Gomez, Mr. Ben Davies, and Mr. Santley were the vocalists. The other artists were Mr. John Lemonné (flautist), Herr Fritz Masbach (pianist), and the Columbian Quartet.

The Mansfield Harmonic Society gave a capital performance of Barnett's "Ancient Mariner" (with miscellaneous second part), on the 8th ult., under the direction of Mr. Marshall Ward.

The West Bridgford Choral Society must be complimented on its performance of Benedict's "St. Cecilia," on the 11th ult., under its able honorary conductor, Mr. Derbyshire. The vocalists were Miss Marjorie Eaton, Miss Laura Bissill, and Messrs. George and Harry Stubbs.

More than a passing word of praise is due to Mr. R. W. Liddle, organist of Southwell Cathedral, for his Organ Recitals at the Mechanics' Institution, on November 29. His programme included little but organ music of the most elevated style, and his masterly playing commanded great applause, though he was an entire stranger to the audience.

A Concert was given by the Rev. Wellesley Batson on November 26, in the Albert Hall. The programme consisted entirely of his own compositions, which were fairly well executed by a choir and chorus selected and rehearsed locally by the composer. The solos were entrusted to Miss Pyatt, Mrs. Stephenson, Mr. Reginald Groome, Mr. Henry Pyatt, and Mr. J. L. Hebblethwaite.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE music of the Autumn term has been marked by few features of distinction. There have been the usual Classical Concerts and the usual rush of eminent performers to give Recitals. Also, as usual, the Oxford public has exhibited its appreciation of the opportunities given to it by neglecting them. One of the most famous pianists in Europe played to a few score of listeners; another, more wisely, abandoned the proposed Concert altogether.

Local musical societies have not been very active. A newly formed chorus sang Bach's "Christmas Oratorio," on the 7th ult., at a Service held in St. Mary Magdalene's Church for the benefit of the Oxford Eye Hospital, when Dr. Harwood conducted. Under such circumstances criticism is, of course, precluded.

Lectures on musical subjects have been given by Mr. Hadow, Mr. Birkbeck, and the Professor himself. Sir John Stainer chose as his theme "Italian Song-writers of the Classical Period," and treated the interesting subject in a comprehensive and masterly manner.

In two respects, however, the term has been very noteworthy. In the first place, the Richter Concert was not

only successful as a performance and for letting us hear Tchaikowsky's "Pathetic" Symphony, but also because it attracted a very large audience, the best that Oxford has seen for years. The other striking feature of the term has been the extraordinary brilliance of Mr. Farmer's Concerts at Balliol. Successful as this well-known series of Concerts has been for many years, it is nevertheless safe to say that for variety and interest the programmes of this term have easily excelled those of any previous term. It is hardly necessary to add that they have been much appreciated by crowded audiences.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE balance-sheet of the recent Musical Festival is gratifying reading. The profits amounted to £780 3s. 10d., and of this sum £120 has been devoted to the medical charities of the city and the balance will be carried forward to the funds of the next Festival. A notable feature is the fact that the expenditure was within £7 16s. 1d. of the original estimate made some months previously.

The Amateur Instrumental Society opened its twenty-fifth season, on the 8th ult., with a Subscription Concert in the Montgomery Hall. Dr. Henry Coward conducted a large and enthusiastic body of amateurs, who gave an admirable performance of Raff's "Lenore" Symphony, Mendelssohn's "Ruy Blas" Overture, a selection from "Tannhäuser," and other works. Mrs. Snadden and Mr. Alfred Shaw sang ballads.

The St. Peter's (Abbeyle) Choral Society, a young suburban organisation, gave its first public Concert in the Vestry Hall, Cemetery Road, on the 15th ult. Mr. W. Gadsby was the conductor, the work performed being Stainer's "Daughter of Jairus." The successful *début* of the Society fully justified its birth, and, as it is under good management, the support given to it should be sufficient to enable it to do good work in the future. Van Bree's "St. Cecilia's Day" and Eaton Faning's "The Miller's Wooing" are announced for the next Concert.

The Barnsley St. Cecilia Society gave a Concert performance of Gounod's "Faust," on the 10th ult., under the direction of Mr. Alfred Benton. Complete success attended what was a new departure on the part of this enterprising Society, but it is to be hoped that this admirable body will not in consequence be led to neglect the true choral domain of oratorio and cantata. The soloists were Miss Agnes Molteno, Miss Savile Hughes, Mr. Herbert Grover, Mr. Charles Knowles, Mr. Walter Nicholson, and Mr. John Ridding.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE Advent performance of Spohr's "Last Judgment," in Salisbury Cathedral, took place on the 10th ult., and, as usual, the sacred building was occupied by a large and reverent congregation. The Cathedral choir, augmented by a few members of the Sarum Choral Society, gave the choruses of the oratorio with that ease and precision which are the results of familiarity, and the solos were very well sung by various members of the choir. Mr. C. F. South accompanied on the organ with his usual skill and judgment.

The Sarum Choral Society, under the conductorship of Mr. W. T. Bowey, gave the second Concert of its forty-eighth season on the 8th ult. Sir W. Sterndale Bennett's "May Queen" occupied the first part of the programme, and was very well rendered. Mr. J. F. Barnett's "Ancient Mariner," with which the Concert concluded, also had justice done to its many good points by both chorus and band. The soloists were Miss Elsie Mackenzie, Miss Clara Harding, Mr. Harper Kearton, and Mr. Walter Foreman. Mr. Frank L. Bartlett led the orchestra.

The Chippenham Harmonic Society opened the season, on the 1st ult., with a successful Concert in the Town Hall. The principal work was Haydn's oratorio "The Creation," parts 1 and 2, which received a very good rendering, under the careful conductorship of Mr. W. Bradshaw. The soloists were Madame Emily Squire, Mr. H. E. Small, and Mr. C. E. Poole.

Mr. Cowen's cantata "The Sleeping Beauty" formed the chief feature of the Concert given by the Corsham Choral Society, on the 2nd ult. Mr. L. Spackman conducted and Mr. J. W. Duys officiated as leader of the orchestra. The solos were taken by Madame Emily Squire, Miss Wood, Mr. E. T. Morgan, and Mr. C. E. Poole. The cantata was admirably performed, the singing of the chorus, as well as the principals, being excellent throughout.

The Calne Musical Society gave a Concert of a miscellaneous character on the 8th ult. Part-songs and choruses were sung by the members of the Society, and some well-played violin solos by Lady Beatrix Fitzmaurice and harp solos by Miss F. Lane imparted pleasing variety to the programme.

A performance of Handel's "Messiah" was given by the Trowbridge Musical Union, on the 15th ult., under the conductorship of Mr. H. Millington. The principal vocalists engaged were Miss Marion Perrott, Madame Florence Winn, Mr. Laurence Fryer, and Mr. Charles Tinney. Messrs. Duys and W. Millington led the orchestra, which, together with the chorus, numbered 120 performers.

An excellent and admirably arranged series of Chamber Concerts have given been at Marlborough, under the direction of Mr. W. S. Bambridge. The executants were Miss Otie Chew, Mr. C. Price, and Mr. Bambridge. Songs were contributed by Mr. Walter Ford.

On the 8th ult. Van Bree's "St. Cecilia's Day" was performed by the Westbourne Philharmonic Society, which has recently been established under the conductorship of Mr. William Lee. Throughout the melodious work the members of the Society covered themselves with credit, their singing being distinguished by delicacy and finish.

The Southampton Philharmonic Society performed "The Messiah" on the 17th ult., Miss Ada Loaring, Miss Pauline Gear, Mr. Wright Beaumont, and Mr. Arthur Walenn being the soloists, and Mr. H. M. Pike the conductor.

A distinctly creditable performance of Haydn's "Spring," from the oratorio "The Seasons," was given, on the 10th ult., by the Portswood Choral Society, Southampton. The solos were sung by Mrs. E. C. Young, Mr. Conlan, and Mr. C. Boyd. Mr. E. Jones led the orchestra, a small but efficient one, and Mr. Young conducted.

MUSIC IN YORKSHIRE

(FROM OUR OWN CORRESPONDENT.)

OF all Yorkshire towns, Bradford must be allowed to take the lead in respect of the quantity of Concerts given during the past month. Ignoring those of minor importance—parochial and amateur entertainments and the like—we have a record of ten Concerts, of some artistic moment, between November 19 and the 16th ult. Leeds comes next with eight. But Leeds, though a larger town, has not only fewer Concerts, but, speaking generally, those it has are less generously patronised. The Leeds Subscription and Leeds Philharmonic Concerts having joined their forces, and made a special "whip" for subscribers, have not only saved expenses in management, but have had larger audiences than for many years past. On November 18 Mr. d'Albert came to Leeds and gave a Recital, varied by part-songs sung by the Philharmonic chorus. His superb reading of the so-called "Appassionata" was the feature of the Concert; he made the hearer forget the executant and think only of the music, which is perhaps as high praise as could be given him. The Leeds Permanent Orchestra offered, on the 2nd ult., an exceptionally good programme, including the C minor Symphony of Beethoven; but though they piped well under Mr. Benton's direction, the Leeds people refused to dance, and the empty Town Hall was anything but encouraging to this young and deserving Society. The vocalists were Madame Edith Mellor and Mr. Charles Knowles, who gave general satisfaction. The Leeds Symphony Society, an amateur organisation, and therefore in no rivalry to the Permanent Orchestra, gave a Concert under its new conductor, Mr. A. E. Grimshaw, on the 8th ult. It hardly did itself justice in a Haydn Symphony, the strings of the orchestra having apparently been content to tune their instruments at home; but they were less at sea in Massenet's "Dernier sommeil de la Vierge." Mr. G. M. Hinds sang some tenor songs

admirably. Three Concerts by local musicians must be passed over briefly. Miss Eisele and Mr. Rawdon Briggs gave a capital Chamber Concert on November 23, Brahms's difficult Pianoforte Quartet in G minor (Op. 25) being especially well played. On November 30 Miss Lily Pearce gave an interesting Concert of vocal and instrumental music, being assisted by Mr. Paull, of the Royal Carl Rosa Opera Company, with Madame Grimaldi as pianist and Mr. John Müller as violinist. On the 4th ult. Mr. Christensen gave the first of his Concerts, Gade's Pianoforte Trio in F (Op. 42), in which he was assisted by Miss Simpkin (violin) and Mr. Giessing (violinello), being the chief thing in the programme. Miss Lily Pearce contributed several songs.

During the past month—a busy one at Bradford, as we have seen—there have been two Bradford Subscription Concerts. The first, on November 20, was of a miscellaneous nature, and requires no more description than is afforded by an enumeration of the performers. These were Mr. d'Albert and Mr. Hollman, with Miss Evangeline Florence, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Plunket Greene as vocalists. On the 11th ult. a fine performance of "Elijah" was given at one of the Subscription Concerts. The Hallé band supplied the orchestra, the Bradford Festival Choral Society the chorus, and Miss Ella Russell, Madame Marian McKenzie, Messrs. Lloyd and Andrew Black were the principals. Mr. Cowen, who is getting the Manchester Orchestra into better trim than it has been for years, conducted. The Bradford Permanent Orchestra has also given two Concerts during the month. On November 21 Mr. Stavenhagen appeared and gave a most masterly reading of Beethoven's C minor Pianoforte Concerto, introducing a well-written cadenza of his own composition. For the rest the "Carnaval Romain" of Berlioz was the chief thing in a programme that was hardly up to the mark in point of distinction. At the following Concert of the series, however, which took place on the 5th ult., several Wagner selections were most creditably played under Mr. Bartle's very able direction. Madame Goodall and Miss Meisslinger were respectively the vocalists on these occasions. On November 25, at the Bradford Harmony Society's Concert, Mr. Oppenheim and Mr. Carl Fuchs played Sonatas for pianoforte and violinello by Brahms and Mendelssohn, and Miss Mary Tapp was the vocalist. On November 28 Madame Bertha Moore gave a very pleasant entertainment, the *raison d'être* of which was an agreeable little drawing-room operetta for four characters, "When one door shuts, another opens," by Charles Thomas, and set to music by Harriet Young, who played the accompaniment on the pianoforte. Madame Moore and Mr. Charles Copland were thoroughly at home in their respective parts, and were efficiently assisted by Miss Gertrude Woodall and Mr. Murray Grahame. Not the least interesting Concert of the month was that given by Mr. E. E. Blake on November 30, since it revealed in the concert-giver, a youth just seventeen years of age, a student of remarkable promise. Sonatas for pianoforte and violin, songs, and pieces for violin and for pianoforte solo showed a welcome amount of originality and power. It is satisfactory to learn that Mr. Blake intends to work seriously at composition, and it is much to be hoped that he may receive the material support necessary to enable him to do so. On the 7th ult. Mr. J. H. Earnshaw, a Bradford pianist, gave a Chamber Concert, assisted by Mr. A. H. Earnshaw as violoncellist and Mr. Philip Lincey as vocalist, the programme of which was unhackneyed and interesting.

The Huddersfield Subscription Concerts continue their busy course. Since last writing there have been three, together with the annual *Conversazione*. Mr. d'Albert played on November 17, the "Waldstein" being his greatest effort. Madame Soldat was the violinist, and Miss Ada Crossley and Mr. Plunket Greene were the vocalists. On the 1st ult. we had a Scottish evening, the Glasgow Select Choir and Dr. Peace's brilliant organ playing being the most striking features of a popular programme. On the 15th ult. the Hallé band paid its only visit to Huddersfield this season, and gave a very fine performance of the "Pathetic" Symphony of Tchaikowsky. Madame Lilian Tree was the vocalist, and Mr. Cowen's conducting deserves warm commendation.

Mr. Sarasate's power of attraction was shown at the Halifax Subscription Concert, on the 9th ult., when the hall seemed fuller than we have ever known it to be at these excellent Concerts. He was rather unequally yoked with his new pianist-colleague, Dr. Otto Neitzel, whose reading of the "Carneval" was pre-eminently unromantic. Mr. Van Dyk gave a Chamber Concert, at Halifax, on the 11th ult., introducing a new Pianoforte Quartet in C minor of his own composition. At Wakefield the Subscription Concert, on the 1st ult., was given up to the Gompertz quartet, with Miss Kreuz as vocalist; and the Choral Society, on the 11th, gave a satisfactory performance of "St. Paul," the quartet of soloists being Miss Annie Norledge, Miss Edna Thornton, and Messrs. Binns and Pierpoint, with Mr. J. N. Hardy as conductor. The Harrogate Musical Society, on November 24, gave a Concert performance of Gounod's "Faust," Miss A. L. Burns, Miss Jessie Browning, Mr. Wills Page, and Mr. Broughton Black being the principal soloists, and Mr. Allanson Benson the conductor. The Ilkley Vocal Society, of which Mr. Akeroyd is conductor, gave Haydn's "Creation," on the 8th ult., the soloists being Miss Docksey, Mr. Iveson, and Mr. Barnes.

"Elijah" performances have been too numerous to record in detail. It must suffice to mention that the jubilee of this popular oratorio has been celebrated during the past month by the Batley Society, on the 8th ult., under Mr. John Bowling's direction; by the Pudsey Choral Union, on November 30, under Mr. Alfred Jowett; and by the Selby Choral Society, on the 8th ult., under Mr. T. Foster. At Armley, "Acis and Galatea" was given by the local Society on the same date, and at the neighbouring town of Bramley the Choral Society, which Mr. Hoggett now conducts, gave a miscellaneous programme of part-songs, Mr. Alfred Hollins appearing as pianist and in the newer rôle of elocutionist. The Scarborough Instrumental Society, which is at present reduced to a string band only, gave a Concert on the 15th ult., at which Bach's Concerto in D minor for two violins was played by Messrs. Cass and Thackwray, Miss Barter singing songs by Mozart and Purcell, and Mr. F. de G. English conducting. On the 9th ult. the Whitby Choral Society, conducted by Mr. H. Hallgate, gave the "Hymn of Praise." Miss Wilby and Mr. Breurley were the principals.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

On the 3rd ult. Mlle. van Zandt made her re-appearance at the Opéra Comique in the part of *Lakmé*, specially written for her by Delibes. The reception accorded the lady was a brilliant one, and all the more cordial since the audience were bent upon making amends for the injustice and brutality with which she had been treated here some years ago. On the 6th ult. the tenor, M. Rivière, made his very successful *début* in "Richard Cœur de Lion."

The programme of the Conservatoire Concert, on the 6th ult., included M. Saint-Saëns's fifth Pianoforte Concerto, admirably interpreted by M. Diémer. This work, it will be remembered, was written specially in connection with a recent Festival organised in honour of the composer.

Little of interest was offered lately at the Lamoureux Concerts. There was a first hearing, at that of November 29, of a Symphony by M. Lutz, entitled "Lumen," and divided into three parts, superscribed "Matin," "Midi," and "Soir." It is essentially a descriptive composition, in which, however, the descriptive detail abounds to an extent tending to obscure the general plan of the work. Clever and ingenious enough in parts, the new Symphony failed to gain favour with the audience, who received it coldly. At the same Concert M. de Greef, the Belgian pianist, obtained a legitimate success.

At the Colonne Concert of the 6th ult. the jubilee of Berlioz's "La Damnation de Faust" was celebrated, the work having been first produced on December 6, 1846, at the Salle Favart. Its popularity with the public appears to be truly inexhaustible, M. Bruneau facetiously characterising it as "La Dame Blanche du romantisme."

Amongst provincial news may be instanced that Mr. Harold Bauer, the celebrated pianist, and the violoncellist

M. Salmon have been giving a brilliant series of Concerts in the Southern towns, and that M. Saint-Saëns was present at the recent performance in Lyons of his opera "Proserpine" and of his new ballet "Javotte." Add to this, that at the same theatre Wagner's "Die Meistersinger" was to be brought out towards the end of last month, and it will be admitted that musical matters are progressing in the provinces.

Madame Calvé departed for New York on November 28, where she will remain four months, and on her return is to create the rôle of *Sapho*, which M. Massenet has written for her.

The first of five projected performances of "Athalie," with Mendelssohn's music, was announced to take place on the 19th ult., at the Odéon.

The Ville de Paris prize has been awarded this year to M. Lucien Lambert for an opera, "Le Spahi."

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

AMONG the choral societies, the performance of Verdi's "Manzoni Requiem" opened the season for the New York Oratorio Society at Carnegie Hall, on Friday and Saturday, the 4th and 5th ult. The soloists were Madame Nordica, Madame Katherine Bloodgood, Mr. George W. Hamlin (a new-comer from Chicago), and Mr. David Bispham. This was an exceptionally strong quartet, with the possible exception of Mr. Hamlin, who, though he sang with praiseworthy care, was perhaps rather overweighed by his work. Whether the Society and the band were not yet thoroughly in the swing of their season's training it is hard to say, but for some reason the performance was best in the small things and weakest where it should have been most strong.

The first Concert of the New York Musical Art Society is shortly to take place, and I believe the *pièce de résistance* is to be the "Pope Marcellus" Mass of Palestrina. This chorus is doing extremely finished work, as are also several others, out of town, which are studying under the lead of Mr. Frank Damrosch, who never leaves any loose threads about his work. His Sunday afternoon classes, which are attended chiefly by working girls, possessing no previous knowledge of music and only able to avail themselves of such instruction because of an exceptionally cheap rate of membership fees, accomplish some surprisingly good results.

The Arion Society of Newark (N.J.) has given one very successful Concert, under the direction of Mr. Julius Lorenz, with unaccompanied choruses by Neupert, Weinzierl, and others. Miss Caroline Montefiore, Mr. George W. Fergusson, and Miss Florence Terrel (pianist) were the soloists. The Schubert Society, under Mr. L. H. Russell, and the Madrigal Club and Polymnion Society, under Mr. F. L. Sealy, will keep up the measure of Newark's vocal activities during the season.

The first service held under the auspices of the American Guild of Organists, in St. Bartholomew's Church, New York, on the evening of November 23, was looked to with a great deal of interest by the fraternity of church musicians; but, it must be admitted, hardly met the expectations of the most sanguine of the well-wishers of the new-born Guild. In the first place, the service itself was something of a curiosity. It was compiled by the Chaplain of the Guild, the Rev. Charles C. Hall, of the first Presbyterian Church of Brooklyn, who laid under contribution all sorts of liturgical material, including the Book of Common Prayer, the prayers of the Church of Scotland, the "provisional offices" (whatever those are) of the Mexican Episcopal Church, and the Mozarabic Rite, not to mention the Sacred Scriptures. The net result of this mixture was peculiar, though perhaps it was suitable enough for a society made up of men serving in churches of all shades of religious belief. It was not, however, a service capable of good musical treatment. Then, again, the different organists who played the various solos and accompaniments seemed to be not quite at home at the organ—a thing not to be wondered at, since it is an instrument of 112 sounding stops and a labyrinth of mechanical appliances,

everything electric and requiring a great tax on the memory to keep track of its complex combinations. The anthems were Dr. Martin's "Holiest, breathe an evening blessing," Sir John Stainer's "Awake, awake," Gounod's "Lovely appear," and the Hallelujah chorus. In Dr. Martin's anthem the composer's directions as to tempo were not scrupulously adhered to, and the whole chorus—of some hundred voices or more—fell a long way from the pitch. The Stainer anthem was introduced by an extemporisation by Mr. Harry Rowe Shelley, on a theme taken from the anthem itself; but the spirit did not seem to move Mr. Shelley very powerfully. It is very apt to prove coy when a performer is called upon to extemporise in cold blood. No composition by any member of the Guild was performed—a singular omission, considering the fact that the organisation contains a number of composers of undoubted ability, who could have furnished works which would have been really representative of the best American talent employed in church music at the present time. In a word, the service, while in the main impressive and well performed, was not representative of the best that American organists and composers can do, and it is to be hoped that on another occasion the Guild will more nearly reach the very high standard which is expected of it.

The Harvest Festivals of the Long Island and Connecticut Choir Guilds took place on November 19 and 20 respectively. The Long Island service was held in St. Luke's Church, Brooklyn, the music being under the direction of Dr. W. H. Woodcock, of the Garden City Cathedral, with Mr. Frank Wright, of St. John's, Brooklyn, at the organ. The service music was Martin in G, and the anthems, "It is high time to awake" (Steane), "Now when Jesus was born" (Cruickshank), and "Say, where is He born" (Mendelssohn). Eleven choirs participated—a total of, perhaps, 300 voices. The work was well done, barring the difficulties incident to so large and unwieldy a body of singers.

At the Connecticut Festival, held in St. John's, Bridgeport, Mr. F. E. Howard conducted, with Mr. William Weidenhammer at the organ. Only four choirs took part, and the service music was Stainer in A, the most important of the anthems being the "Hallelujah," from Beethoven's "Mount of Olives," and Dr. Martin's "Whoso dwelleth under the defence." Although this service was performed with a dangerously insufficient amount of rehearsal, it was notably good, so far as the voices were concerned.

On the first Sunday in Advent the choir of St. Ann's Church, Brooklyn, gave an unusually fine rendering of Spohr's "Last Judgment," at St. James's Church, New York, where Mr. Hall, formerly of St. Ann's, has just taken charge of the choir in the room of the late Mr. Alfred L. Baker. Owing to Mr. Baker's illness and absence, the St. James's choir has become badly disorganised, and is being entirely reformed by the new choirmaster.

Ten days later the same work was given by the choir of Calvary Church, New York, under Mr. Clement R. Gale, and between the two came an excellent rendering of Dr. Garrett's "Two Advents," by the choir of Calvary Church, Summit, New Jersey—one of the most beautiful of the churches of New York's suburbs—where Mr. W. Irving Lyon is getting a new surpliced choir of men and boys well in hand.

The first week in Advent was marked at the Church of the Advent, Boston, by a service commemorative of the twenty-fifth anniversary of Mr. Samuel B. Whitney's incumbency as organist of the church. The music was all from Mr. Whitney's pen, that of the Communion Office being composed specially for the occasion. The Prelude was an arrangement for organ and orchestra, on themes from the processional hymn tune, and the anthem was Mr. Whitney's "O God, my heart is ready." Local accounts speak in high praise both of the music itself and of the manner of its performance by the Advent choir and the band (selected from the members of the Boston Symphony Orchestra) who assisted.

We understand that a Choral Society, consisting of 150 members, has been formed in Reigate. Lord Richard Brown is the president, and Viscount Oxenbridge, the Hon. Henry Cubitt, M.P., and others are vice-presidents. Mr. Stewart Macpherson has been appointed the conductor.

THE prospectus of the "Feis Ceoil," or "Irish Musical Festival," has just been published, and announces definitely that the Festival will take place in Dublin on May 18, 19, 20, and 21, 1897. The scheme of Concerts has already been outlined in these columns, and the prospectus chiefly deals with the prize competitions. About £430 is offered in prizes. The principal prize for choral societies is £50. The vocal competitions are sixteen in number, including larger and smaller choral societies, choirs of equal voices, quartets, solos, and sight-singing. The instrumental competitions are twenty-one in number, including bands, quartets, and instrumental solos. The prizes for the composers' competition are eleven in number, amounting to £82, as follows: £30 for the best Cantata on an Irish subject, or to words by an Irish author, for solos, chorus, and full orchestra, about forty minutes in performance; £10 for the best Concert-Overture for full orchestra, about ten minutes in performance; £10 for the best arrangement of Irish Airs for wind band; £10 for the best String Quartet, only part of which may be performed; £5 for the best Anthem or Motet, with or without organ accompaniment; £3 for the best Unaccompanied Part-Song; £3 for the best Song on Irish subject, or Ballad in style of ancient Irish melody to words by Irish author; £3 for the best Violin and Pianoforte Duet; £3 for the best Pianoforte Fantasia on Irish Airs; £3 for the best Harp Solo; £2 for the best arrangement of an Irish Air as a Part-Song. The competitions for composers are open to both professional and amateur Irish composers. The term "Irish composer" will include not only those of Irish birth or parentage, whether resident in Ireland or elsewhere, but also those of British or foreign parentage who will have been resident in Ireland for at least three years on May 1, 1897. The last date for receiving MSS. is February 15, 1897.

THE Catford Choral Society gave a Concert at St. James's Hall, Forest Hill, on the 16th ult., when the programme included Dr. C. H. Lloyd's "Song of Balder," Goring Thomas's cantata "The Sun Worshipers," Professor Stanford's pastoral "Diaphania," and Dr. Charles Wood's beautiful part-song "Full fathom five." The choir has increased in numbers since we last heard it, but as the additions to its ranks are chiefly in the "ladies' department" the balance has been somewhat detrimentally affected. Apart from this, the performance, under the honorary conductor, Mr. Alfred Furse, told once more of very careful training of good material. Beauty of tone is never a great feature of suburban choral societies, in which a good will is sometimes a member's sole compensation for the absence of a good voice. However, Mr. Furse's choir is not more deficient in this respect than the majority of its rivals, while it stands well in the front rank as regards finish, expression, and general intelligence. The soloists in the cantatas were Miss Kate Cherry and Mr. Samuel Masters, who left little to be desired. They also contributed songs *plus* the usual encores. Mrs. Furse sang Goring Thomas's "A summer night" with much expression, the violoncello obbligato being effectively performed by Mr. J. D. D. Mackenzie. Miss Ethel M. Brissenden, the honorary accompanist to the Society, in addition to playing the accompaniments in the two cantatas, was heard in solos by Mdlle. Chaminade, Mr. T. A. Matthay, and Mr. J. L. Nicodé. She has vastly improved, both as regards technique and expression, since we last heard her. Miss Isabella Donkersley played Kiel's fine Solostück for violin as well as the charming Menuet (Love Duet), and the spirited and highly effective Tarantelle from Mr. E. German's "Gipsy Suite." In response to enthusiastic applause after the last-named she added Fauré's Berceuse.

THE Bow and Bromley Institute Choir and Orchestra, which has Dr. W. G. McNaught for conductor, on the 5th ult. introduced Mr. Arthur Somervell's setting for chorus and orchestra of Tennyson's "Charge of the Light Brigade." To adequately reflect in music, without lapsing into the merely strident and commonplace, the animation and impulse pervading this poem was not an easy task, but Mr. Somervell has accomplished it with a directness and sincerity warranting the heartiest approval. Starting with the regulation field-call, as used at the famous charge, he has contrived, without the appearance of effort, to make every phrase harmonise with the stirring or reflective line it

illustrates. The vigorous and picturesque orchestration does its share in emphasising the sternly dramatic situation. The music, which is free from complication, is altogether worthy the text, and there can be no doubt that it will soon be in great request by choral societies. Dr. McNaught's forces did such justice to the work as to ensure for it an enthusiastic reception. The choraleists were also heard in part-songs, and Miss Elsie Horne distinguished herself by an exceptionally neat rendering of the first movement of Beethoven's Piano-forte Concerto in C minor and a couple of pieces by Mdle. Chaminade.

MISS BEATRICE FROST, who has appeared at several London Concerts, gave, on the 14th ult., associated with Madame Minnie Shatel, her first Concert at Steinway Hall. Both ladies justified their appearance as exponents of vocal art. Miss Frost is gifted with a fine-toned mezzo-soprano voice, which is well produced, and manifestly has been trained on sound principles. Her interpretation of the exacting aria "Suicidio," from Ponchielli's "La Gioconda," testified to the possession of dramatic intuition, and Schumann's "Widmung" and Goring Thomas's much-favoured song "A Summer Night" were sung with much charm of expression. It is satisfactory to know that Miss Frost has been trained entirely in England, and to find that she learns her songs by heart. Madame Shatel would do well to cultivate a more refined style, which would make her singing more acceptable to cultured musicians. Miss Ada Walter gave an attractive reading of Schumann's "Carnaval" (Op. 9), and several violin pieces were played with master-like command of the instrument by Miss Irma Sethe.

THE London Academy of Music students creditably acquitted themselves at St. George's Hall, on November 25, in a generally brisk performance in English of Cimarosa's "Il Matrimonio Segreto." The musical no less than the dramatic spirit of the work (now over a hundred years old) was fairly caught by all concerned, and Mr. A. Pollitzer, as conductor, succeeded in keeping his forces well together. As the opera, though containing several bright and melodious numbers, is but little known to the present generation, the representation had the charm of curiosity. Interest was not impaired by the interpretation, which, if lacking strength, showed intelligence and zeal. The trio, "My Lady the Countess," once such a favourite on the concert platform, was sung with marked effect by the Misses Jennie Higgs, Mabel South, and Mary Hulburd. At very short notice Mr. Richard Temple, who had superintended the production, played the buffo part *Geronimo* (in lieu of Mr. Arthur Charles), and his unforced humour was invaluable in all the scenes in which he took part.

THE pupils of the Allen-Olney School, on the 5th ult., at the Vestry Hall, Haverstock Hill, performed Miss E. M. Woolley's cantata "The Captive Soul," for the benefit of a charity. The book, written by Miss Ethel C. Pedley, treats of a fay who, capturing a soul on its flight from earth, takes up her abode among mortals. She brings misfortune with her, and being denounced as a witch is burned at the stake, whereupon the captive soul is released. This theme—half fantastic, half dramatic—has been very cleverly dealt with by the composer, who undoubtedly possesses the gift of melody together with judgment to turn it to the best account. Grace and feeling are the leading characteristics of a work that can boast more variety than the majority of cantatas in which female voices have been chiefly studied. The pupils were assisted in a commendable rendering by Misses Selina Quick, Clara Hardy, K. Hemming, and Maude Barnes. The Misses B. Jones and C. F. Booth were at the pianoforte and organ respectively.

IN St. Paul's Cathedral, on the 1st ult., "The Last Judgment" was performed, according to the excellent custom that for many years has prevailed here on the first Tuesday in Advent. At this period of the year there is no more popular work than that by which Spohr's melodious grace, united with devotional feeling, is so strikingly manifested. It is given by church choirs and choral societies in every quarter, and unvaryingly obtains acceptance. No more convincing testimony to the loftiness of

the oratorio or to its influence could be tendered. The effect upon the vast congregation in the Cathedral was as noticeable as before, the most reverential attitude being observed throughout. The work was efficiently rendered by the ordinary choir of the Cathedral, no vocal assistance from elsewhere being called in, and the accompaniments were played by a small orchestra. Dr. Martin conducted, and Mr. Charles Macpherson was at the organ.

MISS PAULINE JORAN appeared both as vocalist and violinist at St. James's Hall on the 10th ult. Of efficiency in the double capacity, made known to the public by her performance of the gipsy youth in Mascagni's "L'Amico Fritz," further proof was afforded in more important works. As instrumentalist, Miss Joran took part with her sister, Miss Elise Joran (a competent pianist), in Eduard Schütze's attractive Suite (Op. 44), the final "Rondo à la Russe" being played with exceptional neatness; and she evinced taste as well as executive facility in a Romanza and Scherzo by Franz Ries. Her vocal contributions included a couple of airs from Puccini's "Manon Lescaut," the Valse from "Roméo et Juliette," and the Habanera from "Carmen," the last-named as an extra; and her delivery of each deserved the applause obtained. Miss Elise Joran gave some well contrasted pianoforte solo pieces effectively, and Mr. Richard Green assisted with songs.

THE Hampstead Popular Concerts, held in the Vestry Hall, are progressing satisfactorily. At the second of the series, on the 4th ult., justice was done to Mozart's String Quartet (No. 1) in G, by Messrs. Ludwig, Collins, Gibson, and Whitehouse, all the principal points being brought out with a clearness and effect that materially conduced to adequate appreciation of this charming work, as fresh to the ear now as when it was penned. Equal praise was earned by Madame Haas and Messrs. G. A. Clinton and Whitehouse for their finished rendering of Brahms's Trio in A minor (Op. 114) for pianoforte, clarinet, and violoncello. Between these compositions came the *Adagio* from Spohr's Violin Concerto, given in the most artistic manner by Mr. Ludwig; Chopin's Barcarolle in F sharp and Ballade in A flat, sympathetically interpreted by Madame Haas; and songs from Mr. Henschel, who was encored in his own "Jung Dieterich."

THE Bernhart Carrodus String Quartet Party gave their second Concert, in the Queen's (Small) Hall, on Nov. 26, when the programme consisted of Beethoven's String Quartet (Op. 59, No. 3), Mendelssohn's "Variations Concertantes" for pianoforte and violoncello, and G. A. Macfarren's Quintet for pianoforte, violin, viola, violoncello, and contra-bass, each being ably performed. The pianist was Miss Suzanne S. Stokvis, and Miss Jessie King was welcomed in some songs. For the final Concert, on the 7th ult., there was a novelty in the shape of a MS. Sonata in A for violin and pianoforte, by Mr. Edward Iles, a skillful and telling work excellently interpreted by Mr. B. M. Carrodus and the composer. Spohr's Quartet (No. 2) in G minor and Beethoven's Septet in E flat respectively opened and concluded the Concert, the vocal portion of which was acceptably supplied by Madame Bertha Moore.

THE Finsbury Choral Association, one of the most enterprising of suburban bodies, commenced another season, on November 26, at Holloway Hall, under most promising conditions. "The Spectre's Bride," a fine specimen of Dvořák at his best, although so strangely neglected in central London, was selected for the purpose, and its vividly dramatic music, no less than the capable rendering throughout, held the attention of the audience. The choraleists covered themselves with honour by the care and intelligence with which they executed their share of the work. The balance of tone was unaltered even at the most delicate points. The soloists were Madame Clara Samuelli, Mr. Iver McKay, and Mr. Bantock Pierpoint, the latter singing with genuine power. Mr. Cecil J. Sharp, the zealous conductor, is entitled to congratulations on the happy result of his labours.

PROFESSOR BRIDGE directed the Christmas performance of "The Messiah," given by the Rochester, Strood, and Chatham Choral Society, on the 16th ult., and was afterwards presented by the citizens with an address, expressing

their admiration at the high position attained by Dr. Bridge in his profession and their congratulations on his appointment as Conductor of the Royal Choral Society. The address is signed by the Mayor and Dean of Rochester. It is illuminated in colours on white vellum, at the foot of which are two water-colour sketches of Rochester Bridge and Westminster Bridge, intended as a play on the Professor's name. The frame is carved in solid oak, having on it shields bearing the arms of Rochester Cathedral, Westminster Abbey, Manchester Cathedral, the University of Oxford, the Gresham Society, the Royal College of Music, and the Royal Choral Society.

THE so-called "grand" evening Concert given by Mr. Delafosse at St. James's Hall, on the evening of the 10th ult., consisted entirely of compositions by the French composer, M. Gabriel Fauré, who, like his compatriot, M. Saint-Saëns, evinces German tendencies. The principal feature of the programme was the Pianoforte Quartet in G (No. 2), in which the composer appeared, and was assisted by Messrs. Johannes Wolff, Hobday, and Ludwig. That charming vocalist, Miss Landi, gave supreme satisfaction in various songs, and Mr. Delafosse was highly commendable in several minor pianoforte pieces; but it must be confessed that the effect of an entire programme by a composer possessed of great talent, but not of genius, was rather monotonous, though the performances were entirely praiseworthy.

MISS FANNY WOOLF'S Violin Recital at Steinway Hall, on the 10th ult., claims notice both for its unconventional character and the ability exhibited by the young executant in both ancient and modern compositions. Among the latter was Godard's Second Concerto (Op. 131), which derived the utmost advantage from Miss Woolf's brilliant and unerring execution, together with fullness of tone. A high degree of excellence was also attained in the performance of Bach's Prelude and Fugue in G minor. Miss Woolf's powers were further satisfactorily tested in Spohr's Duet for two violins in D minor, with Mr. Johannes Wolff as her associate. Mr. Charles Copland and Miss Frances Holliday gave some vocal pieces, and Mr. F. A. Sewell was the accompanist.

MR. W. A. GARDNER gave his sixth annual Concert, at Stanley Hall, Highgate, on the 10th ult., when a special feature was the performance of Schumann's Pianoforte Concerto in A minor. Miss Jessie Reeve played the solo part with remarkable brilliancy, and showed much appreciation of the romantic spirit of the work. The Brookfield Orchestral Society efficiently played the accompaniments and the Choral Society sang a part-song and chorus under the able direction of Mr. Gardner. A juvenile violinist, Miss Dorothy Clarkson, proved (equally with Miss Reeve) the capability of Mr. Gardner's teaching by the performance of Corelli's Sonata in A. Miss Florence Armridding and Mr. Maurice Aubrey were the vocalists, Miss Amy Mukle gave some excellent violoncello solos, and Mr. Charles Fry recited.

THE Amphion Glee Men—consisting of Messrs. Charles Ray, Sidney Marion, R. E. Strickland, and Frederick Habbijam—did good service, both with part-music and solos, on the 7th ult., at a Concert at the Cripplegate Institute, in aid of the Cripplegate Without Boys' School Country Camp Fund. In an arrangement of "Robin Adair" and in other pieces their voices blended admirably, equality of balance being accompanied by a corresponding regard for light and shade that betokened frequent and assiduous rehearsal. Cooke's well-known duet "Love and war" was capably sung by Messrs. Marion and Habbijam. Madame Belle Cole, Miss Lily Pearce, Mr. Mandeno Jackson, and Mr. Dettmar Dressel (violinist) also successfully contributed to the programme.

SEVERAL young vocalists were heard at Madame Sophie Löwe's Concert, which took place on the 2nd ult., at St. James's Hall. The most promising was Mr. Alison Philips, who has an excellent baritone voice and evinced artistic perception. The Concert-giver took no part in the programme. It included numerous songs and Brahms's "Liebeslieder" (Op. 52), the last-named being sung by Miss Estella Linden, Miss Louise Watson, Mr. Robert Hensler, and Mr. Alison Philips, with Miss Nancy Linden and Mr.

Henry Bird at the pianoforte. The most successful vocalists were Miss Florence Shee and Miss Louise Dale, the voice and style of the latter recalling the charm of the singing of Miss Liza Lehmann.

MISS ELIZABETH TORRENS-JOHNSON, with the assistance of Mr. Richard Gompertz and Miss Fillunger, submitted an interesting programme at the Queen's (Small) Hall, on the 10th ult. At the outset she won favourable recognition by playing with accuracy and spirit the pianoforte part of Brahms's Duo-Sonata in D minor (Op. 108), having, of course, one of the most artistic of companions in Mr. Gompertz. Subsequently Miss Torrens-Johnson interpreted Beethoven's Sonata in E flat (Op. 27, No. 1) and Schumann's "Papillons" with a success that a little more warmth of expression would have made complete. By her finished rendering of songs by Schubert and Schumann, Miss Fillunger agreeably relieved the instrumental pieces.

AT Marylebone Parish Church performances of "The Last Judgment" have been given by the choir. On the 2nd ult. the choruses were rendered with considerable precision—notably, "Destroyed is Babylon" and the concluding number. A deep impression upon the congregation was made by the tenor solos, and by the beautiful duet "In this dread hour." Between the two parts of the oratorio Canon Barker delivered a short address, in the course of which he said that in music people found a language for the emotions which could be expressed in no other way. Music was a divine thing. If churches cultivated musical expression, spiritual worship, adoration, and emotion would be increased and deepened.

MISS MARGARET GYDE gave her second annual Concert, on the 7th ult., at the Kensington Town Hall. The first part of the programme was executed by pupils of the Kensington Music Academy and calls for no criticism, but in the second part Miss Gyde played successfully Beethoven's Sonata in C sharp minor (Op. 27, No. 2) and took part with Messrs. Aurel and Mirko Belinski in Mendelssohn's Trio in D minor for pianoforte, violin, and violoncello. A feature of the evening was the rendering, by Mr. Arthur Fayne and Miss Amy Halliday, of a scene from Molière's "La malade imaginaire," which proved Mr. Fayne to possess a perfect Parisian accent and great dramatic ability; Miss Halliday was also excellent.

MR. NEWMAN is a man of enterprise and resource. Apparently having firmly established in public favour his Saturday evening Promenade Concerts, he now announces a short series of orchestral performances on Saturday afternoons, to commence on the 30th inst., and to be called the Queen's Hall Symphony Concerts. Mr. Henry J. Wood and his hundred instrumentalists will be entrusted with the carrying out of the programmes, the first of which will be devoted chiefly to works by Schubert. If supply creates a demand, Mr. Newman will assuredly make orchestral music popular, and that will be a good deed to have accomplished.

THOUGH opposed in principle to the exhibition of precocious musical children in public, it is only fair to say that Miss Maud MacCarthy, who gave a Violin Recital at the Queen's (Small) Hall, on Tuesday afternoon, the 15th ult., showed no signs of nervousness or immaturity. Alike in Beethoven's "Kreutzer" Sonata, which she played with Miss Fanny Davies at the pianoforte, Wieniawski's "Airs Russes," and pieces by Nardini and Professor Stanford, this little Irish girl seemed to be quite easy and confident, and in due course she should take a high position as an artist. Miss Louise Phillips contributed with much acceptance an interesting selection of high-class songs.

THE last of Mr. Sarasate's Concerts for the winter season took place at St. James's Hall, on Monday afternoon, November 30. Only formal mention of the programme is required, for musicians do not need to be informed how the Spanish violinist would play Bach's Sonata in E (No. 3) and Saint-Saëns's Sonata (Op. 102), both for pianoforte and violin, in which Mr. Sarasate was associated with Dr. Otto Neitzel. The gifted fiddler's solos were his own "Zigeunerweisen" and a Bolero, but of course he was asked for more. The next series of Concerts will be given in the summer of the present year.

MESSRS. LOUIS WOLFF AND CO., of the International Galleries, Tottenham Court Road, have just published an exquisitely beautiful photogravure of a painting by the eminent Italian artist, N. Attanasio, representing Mozart as a boy playing before the Court at Versailles. The scene and portraits (Mozart excepted) are entirely the artist's own composition. The admirable way in which the faces are modelled and the embroideries on the ladies' dresses are brought out by the art of the reproducer, and the generally soft and delicate tone of the picture is worthy of the highest praise.

MISS ANNA LANG and Madame Vitelleschi gave a Recital of old and modern Italian music at the Queen's (Small) Hall, on the afternoon of the 4th ult. The programme commenced with one of Corelli's string trios, and other antique pieces by Salvatore Rosa, Jomelli, and Locatelli followed. Coming to later times, we had examples by Mercadante, Pagarini, Sgambati, Martucci, and Enrico Bossi. The Concert-givers, who are respectively an able violinist and a competent pianist, were assisted by Miss Atkinson, Mr. Paul Ludwig, Mr. Edwin Walseley, and Madame Clara Samuell.

THE post of organist at Gloucester Cathedral, which, through ill-health, Mr. C. Lee Williams has unfortunately been obliged to resign, has been given to Mr. A. Herbert Brewer, a native of Gloucester and formerly a choirboy in the Cathedral. Mr. Brewer studied the organ under Dr. C. Harford Lloyd, and as assistant-organist has often proved his fitness for the duties which will now devolve upon him. Mr. Lee Williams has received a most kind and sympathetic letter from the Dean and Chapter, expressing their high appreciation of his services.

ROSSINI's original manuscript of "Guillaume Tell" was sold on November 25, at the Hôtel Drouet auction-rooms, in Paris, for £168 on a reserve price of £20. The score, consisting of four volumes, was given by Rossini to his publisher, M. Troupenas, and went to the latter's heirs. At the same sale a portrait of Rossini by Ary Scheffer, the great painter, and Renan's father-in-law, went for the nominal sum of £40, the purchaser having agreed with the heirs of M. Troupenas to present it to the Conservatoire.

At the Abney Literary Society, Stoke Newington, on the 14th ult., a Concert-Lecture was given under the direction of Mr. Leonard C. F. Robson. The Lecture included a brief account of the history of opera to the seventeenth century, leading up to the works of Henry Purcell, and the musical illustrations consisted of that composer's "Dido and Aeneas," which was sung by Mrs. Herbert Green, Misses Minnie Cowley, Kate Waites, and Nellie Hepburn; Messrs. J. Sinclair, Hepburn, and Frederick Hosking.

THE Streatham Choral Society gave an excellent performance of Sullivan's "Golden Legend" at the Streatham Town Hall, on the 21st ult., preceded by Stanford's fine choral ballad "Phauidrig Crohoore" (the first performance of this work in London). The principals were Madame Blanche Powell, Miss Helen Saunders, Messrs. H. Lewis Thomas, Douglas Powell, and A. J. Gritton. Mr. Stewart Macpherson conducted and Mr. Harold E. Macpherson presided at the organ.

THE Clarence Orchestral Society gave its first Concert of the season on the 17th ult., at the Athenæum, Camden Road. The programme included Beethoven's C minor Pianoforte Concerto, the solo part of which was played by Dr. J. M. Ennis. Mr. Lennox Clayton conducted throughout, and vocal pieces were contributed by Miss Lilian Turnbull and Mr. Montague Borwell, the accompaniments to which were played by Miss McKenzie.

At Wandsworth Presbyterian Church a Recital of sacred music was given by the Wimbeldon Male-Voice Choir, on November 30. Mr. Henry W. Weston played Mendelssohn's Overture in C, Handel's Organ Concerto in D, and Bach's Fugue in G minor, and also directed the choir in several choruses, motets, &c. Master Herbert Harden sang two solos, and Mr. W. C. Carter (organist of the church) acted as accompanist.

SPOHR's "Last Judgment" was sung on the 11th ult., at St. James's, Paddington, by the choir of the church,

combined with that of Holy Trinity, Marylebone, numbering together about eighty voices. The solos were sung by Miss Serpell, Miss Barratt, Mr. Gilbert Denis, and Mr. Frederick Winter, the performance being under the direction of Mr. Henry J. B. Dart, who presided at the organ.

On the 8th ult., at Brondesbury Baptist Chapel, a Concert in aid of the Organ Completion Fund was given, when Gaul's "Holy City" and Mendelssohn's "Hear my Prayer" were sung by a choir of fifty voices. The solos were taken by Misses Flack, Edwards, Johnson, Blunden, Price, and Messrs. A. Blair and James Brand. Mr. John Spink, the organist of the church, conducted.

On November 26 the Bermondsey Settlement Choral and Orchestral Union gave a "Jubilee" performance of Mendelssohn's "Elijah," in the Bermondsey Town Hall, the principal parts being taken by Madame Kate Cove, Madame Emily Himing, Mr. Edward Branscombe, and Mr. Dan Price. The band and chorus, numbering about 200, conducted by Mr. John E. Borland, were highly efficient.

On the 14th ult. "The Messiah" was sung by the choir of Holy Trinity Church, Paddington, strengthened by eighty selected voices. The soloists were Master Stanley Marchant, Master William McLean, Mr. Harry Stubbs, and Mr. George Stubbs. Mr. Walter Morrow played the trumpet *obbligato*, Mr. H. W. Richards was the organist, and Mr. Edwin Barnes conducted.

THE first Concert this season of the Clapham Choral Society was given at St. Anne's Hall, High Street, Clapham, on the 14th ult. The principal artists were Miss Lilian Coomber and Mr. Walter Mackway (vocalists), Mr. Percy H. Miles (violinist), and Miss Edith Pratt (pianist). The programme included Brahms's "Song of Destiny" and a new part-song, "Songs of our Land," by Alicia Needham.

MADAME FIAMMETTA WALDAHOFF, who has recently been appointed a teacher of the mandoline at the Guildhall School of Music, gave the last of her Recitals in the practice-room of the Institution during November, and displayed remarkable capabilities as an exponent of this instrument, which she plays with admirable expression and technique.

EVERY fortnight a Concert is given at the South-West London Polytechnic Institute, illustrating the work of a great composer, under the direction of Mr. John W. Ivimey, head of the music section. On the 13th ult. the evening was devoted to Haydn, and the programme included the Symphony in D, the Trio (No. 1) in G, and the Quartet (Op. 76).

On the 19th ult., in the hall of the Goldsmiths' Institute, New Cross, "The Messiah" was given under favourable auspices. The choruses in the main were well rendered. The solo vocalists were Madame Medora Henson, Madame Annie Buckland, Mr. Charles Ellison, and Mr. Dan Price. Mr. C. J. Smith was the organist, and Dr. Frost ably conducted.

THE Dedication Festival at Christ Church, West Green, Tottenham, was celebrated on the 13th ult., when the music included Smart's Te Deum and Evening Service in F, Ouseley's "It came even to pass," and the "Hallelujah" chorus from "The Messiah." Mr. A. M. Flack presided at the organ.

At the special Advent Services at St. Mark's, Kennington, on the 2nd, 9th, and 16th ult., Spohr's "Last Judgment" was sung with full orchestral accompaniment. Mr. Hamilton Robinson presided at the organ, and Mr. Warren Tear, the organist and choirmaster, conducted.

SCHUMANN's Advent Hymn was sung after the Evening Service, on the 13th ult., at the Church of St. Mary, Brookfield. Mr. H. Try played the accompaniment on the organ, and the performance was conducted by Dr. J. M. Ennis.

MR. H. W. WESTON has given a series of four Organ Recitals on Saturday afternoons, November 28 and the 5th, 12th, and 19th ult., at Holy Trinity Church, Wandsworth. The programmes were well selected and very interesting.

MR. A. WILLIAMS, who has for the past four years been bandmaster of the Royal Marine Artillery at Eastney, has been appointed bandmaster of the Grenadier Guards, in succession to Lieutenant Dan Godfrey.

At a meeting held in Bournemouth early last month, under the presidency of the Mayor, it was resolved that another Musical Festival should be held, probably in May next.

THE next Chester Triennial Festival will take place on July 21, 22, and 23 next. It has been decided to include special musical features to commemorate the sixtieth year of Her Majesty's reign.

WE understand that Mr. Daniel Mayer will to-day become the sole proprietor of Messrs. Erard's business in England. He will introduce some new and very artistic models early in the year.

FOREIGN NOTES.

AGRAM.—A new opera, "Armida," by the Czech composer Ivan Zajc, was produced on November 21, at the Landes Theatre, and on account of its melodious score was received with much favour. The subject is a Venetian love story and has nothing in common with that of Gluck's opera.

AIX-LA-CHAPELLE.—The second Municipal Subscription Concert of the season was devoted to an excellent performance of Liszt's oratorio "Christus," under the direction of Herr Schwickerath, and with Frau Walter-Choinanus and Professor Messchaert amongst the soloists. The performance, which was the first here, had attracted a number of musicians from the Rhenish districts, as well as from Belgium and Holland.—The Musical Festival of the Lower Rhine is to be held here in Whitsuntide, with Dr. Hans Richter as principal conductor.

ANTWERP.—An opera, "Mazeppa," by the Vicomtesse de Grandval, was brought out on November 27, at the Royal Theatre, and very favourably received, the music being somewhat old-fashioned, but pleasing and cleverly instrumented.

BARCELONA.—An Orchestral Society has been formed here for concert performances, under the direction of the Belgian violinist, M. Crickboom.—Representations of opera have been resumed at the Liceo, where "Falstaff," "Mefistofele," "Samson et Dalila," "Tannhäuser," and "Lohengrin" will be amongst the works in the *répertoire*.—Señor Ruperto Chapi, the popular Castilian composer, has just completed a new operetta, "La Virgen de Piedra," which will shortly be brought out here.

BAYREUTH.—A project is gaining favour here for the erection of a monument to Richard Wagner in the shape of a circular temple, with an imposing cupola supported by a number of columns, to be inaugurated on the occasion of the twenty-fifth anniversary of the Festspiele, in 1901.

BERLIN.—The performance at the Royal Opera of the entire "Ring des Nibelungen," in accordance, as near as might be, with Bayreuth traditions, and with many of the artists recently engaged there, which concluded on the 13th ult., must be described as a distinct and even a brilliant success. Madame Sucher was the *Sieglinde*, Madame Gulbranson (of Christiania), the *Brünnhilde*; Herr Grüning, the *Siegfried*; and Herr Vogl, the Munich veteran, the *Loge*; while Herren Perron, Schelper, and Lieban were admirable representatives respectively of *Wotan*, *Alberich*, and *Mime*. The Emperor, at whose instance the performance had been specially organised, was present on all four evenings, and at the conclusion bestowed a decoration on Herr Weingartner, who throughout conducted the work with consummate skill. The series was to be repeated three times, owing to the great demand for tickets.—Berlioz's opera "Benvenuto Cellini" was produced, for the first time in Berlin, on November 21, and, assisted by an altogether excellent performance, under Herr Weingartner's direction, was greatly appreciated by a numerous audience.—An opera, "Elsi," by Herr Arnold Mendelssohn, a nephew of the celebrated composer, has been accepted for performance at the Royal Opera.—The Philharmonic Concert of November 30, under Herr Nikisch's direction, included the first performance of Herr Richard Strauss's symphonic poem "Thus spake Zarathustra," regarding which

rumour had been busy in various ways for some months past. The new work of the gifted young Munich conductor purports to be a paraphrase of some portions of Friedrich Nietzsche's book bearing the above title, and represents the most advanced phase of the composer's development. Though difficult to grasp at a first hearing, it produced a powerful impression upon a highly critical audience, and is summed up by Herr Lessmann, in the *Allgemeine Musik Zeitung*, in these words: "I look upon this work as representing a mark-stone in the domain of absolute instrumental music, conspicuous beyond every other similar production of our time; whether for good or evil, the future alone can show." The work was also produced last month at Cologne and Frankfurt, under the composer's direction.

BRUSSELS.—Massenet's early opera, "Don César de Bazan," was produced for the first time at the Théâtre de la Monnaie, on November 21, but failed to attract much attention on account chiefly of its considerably faded score.—On the 2nd ult. M. Saint-Saëns's "Phryné," first performed at the Paris Opéra Comique in 1893, was brought out, but, notwithstanding the composer's great popularity here, it was likewise somewhat coldly received.—A new Society for the performance of chamber music, with M. A. Dubois as leading violinist, has been founded here and gave its first Concert, devoted to modern composers, on the 3rd ult.—M. Ysaye's excellent Orchestral Concerts entered upon their second season, on November 29, with a programme including Beethoven's "Eroica" and the performance by M. Raoul Pugno of Grieg's Pianoforte Concerto, which created immense enthusiasm.—At the Conservatoire M. Gevaert, the director, has been preparing, for the last two months, Bach's "St. Matthew" Passion, two performances of which are shortly to be given. The work has not been performed in Brussels before.—A grand national Musical Festival is to be held here, probably in May next, when, amongst other works, Peter Benoit's cantata "Rubens" is to obtain a hearing.—Herr Richard Strauss was the conductor, by invitation, of the Concert Populaire, on the 6th ult., which was devoted almost entirely to his compositions, including the symphonic poem "Tod und Verklärung" and the "Eulenspiegel" escapades, as well as songs, admirably interpreted by Mdlle. Termina. The reception accorded to the Munich conductor and his works was an enthusiastic one.

BUDAPEST.—A two-act opera, entitled "Carén," by the young Hungarian composer, Carl Czobor, was brought out at the National Opera, on November 28, and received with high favour, the composer being recalled many times.

CAIRO.—The operatic season commenced here on November 21, amongst the works to be produced being "Tannhäuser," Gluck's "Orpheus," Reyer's "Sigurd," and several operas by Saint-Saëns and Massenet.

CARLSRUHE.—Under its German title of "Der Fluthgeist," a three-act opera, "Le Drac," by MM. Paul and Lucien Hillemacher, was performed for the first time on any stage on November 16, at the Hof-Theater, a number of French musicians and critics being present. Herr Mottl, who had prepared the interesting work with much care, conducted, and his talented wife sustained the principal female part in an altogether highly successful performance. The brothers Hillemacher furnish an almost unique instance of two composers collaborating in the score not only of this but of many other important works, including the opera "Saint Mégrin," successfully brought out at Brussels in 1886; a comic opera, "Une Aventure d'Arlequin," also produced at Brussels two years later, several orchestral pieces, and even a number of songs, in which one brother suggests an idea which the other elaborates. The composers are natives of Paris, and have each been awarded the Prix de Rome at the Conservatoire.—On the 6th ult. a very fine performance of "Tristan und Isolde," which had not been heard here for some years, was given, with Fräulein Meilhac and Herr Gerhäuser in the titular parts.

CASSEL.—The 200th performance (since 1814) of "Don Giovanni" was recorded at the Hof-Theater last month, and the 100th of Weber's "Oberon."

CETTIGNE.—Prince Mirka, the younger son of the reigning Prince of Montenegro, has written an opera, entitled "The Empress of the Balkans," which is shortly to be produced at the newly-built Opera House here.

CHRISTIANIA.—The twenty-fifth anniversary of the Musical Society founded by Grieg in this capital was celebrated last month by three grand concert performances, conducted respectively by Grieg, Svendsen, and Selmer. Edvard Grieg, who has been ailing somewhat lately, is just now in Vienna, where he was to conduct a Concert of his own compositions on the 19th ult.

COLOGNE.—A new opera, "Wulfrin," by Herr Reinhold Hermann, was brought out at the Stadt-Theater on November 28, and received with some favour. In it the composer aims at a sort of compromise between grand opera and modern music-drama with unquestioned ability, though, as might be expected, not altogether satisfactory results.

COPENHAGEN.—Johann Svendsen, the eminent Norwegian composer, who conducted the first Symphony Concert of the Royal Orchestra this season, was the recipient of a series of ovations on the occasion, the programme including his Symphony in D and others of his compositions. At the Opera Wagner's "Die Meistersinger" is about to be produced for the first time here.

FRANKFORT-ON-MAIN.—Professor Julius Stockhausen, we are glad to learn, has entirely recovered from the effects of his recent operation for cataract, and has resumed the personal superintendence of his celebrated vocal academy here.

HEIDELBERG.—Dr. Th. Wulfram, the musical director of the University, has been appointed to a professorship in the philosophical faculty for musical history and theory.

HELSINGFORS.—There was recently produced here, and enthusiastically received, the first Finnish opera, entitled "Tornissa olga Impi"—i.e., "The maiden of the Tower"—the work of a talented young native composer, Jean Libelius.

LEIPZIG.—At a recent Concert of the Liszt-Verein a new symphonic poem entitled "Rosmersholm," founded on Ibsen's play, attracted considerable attention amongst musicians present on account of its inventive power and characteristic instrumentation. The composer is a young man of seventeen, Gustav Brecher by name, a pupil of Herr Schlemmüller, the well-known composer and author, and he has been much encouraged in his studies by Herr Richard Strauss and Professor Krause. There can be no doubt that the work in question is one of high promise.—A new four-act opera, "Kukuska," met with a most favourable reception on its first performance, at the Stadt-Theater, on November 27. The composer, Herr Franz Lehar, is a resident of Trieste, and the present is his first operatic venture.—Herr Robert Papperitz, a highly esteemed professor at the Conservatorium and organist of the Nicolai Kirche, celebrated his seventieth birthday on the 4th ult., amidst tokens of esteem from far and near.—A string quartet from the pen of Madame Teresa Carreño, the well-known pianist, has just been published by E. W. Fritsch here.

LONGJUMEAU.—The erection of monuments upon however slight a pretext is undoubtedly one of the fads of the age. There is, however, a certain fitness in the proposal to dedicate a statue here to Adolphe Adam, for which purpose a committee has lately been formed. The obscure little town, in which the once popular composer resided for some years, suddenly leaped into European notoriety when the famous "Postillon de Longjumeau" began to crack his whip on the lyrical stage some forty years ago, and the fact merited a record of their gratitude on the part of its citizens.

LUCCA.—A committee has been formed here for the two-fold purpose of erecting a monument to Boccherini, the distinguished composer of chamber music, and to Alfredo Catalani, the recently deceased musician, both natives of this town.

MAYENCE.—A new one-act opera by Herr Reinhold Becker, entitled "Ratbold," was brought out at the Stadt-Theater recently, and very well received, several numbers, including a grand quintet with chorus, being redemanded. The instrumentation is throughout picturesque, while the composer has also made effective use of a Scottish melody which forms a leading feature in the score.

MILAN.—The season at La Scala was announced to commence on the 26th ult., with Wagner's "Götterdämmerung," the first performance of the work in Milan.

It is to be followed by Giordano's "Andrea Chenier" and a revival of Rossini's "William Tell."—M. Saint-Saëns's opera "Phryné" was produced at the Teatro Lirico recently with much success, Mdle. Sybil Sanderson singing the titular part.

MOSCOW.—The Concerts of the Philharmonic Society will be conducted during the present month by Herren H. Zumpe, of Munich, and J. L. Nicodé, of Dresden. At the Concert of the Society on November 21 Herr Willy Burmester was the violinist, and met with a most flattering reception.

NAPLES.—Madame Adina Idone will be the leading *prima donna* of the present season of opera at the San Carlo Theatre, which was to commence on the 26th ult., with Franchetti's "Christoforo Colombo."

NUREMBERG.—A two-act comic opera, "Epelein von Gailingen," founded upon a popular mediæval legend, and set to music by Herr Eduard Ringler, director of the chorus here, was brought out with great success last month at the Stadt-Theater.

PRAGUE.—Negotiations are in progress with a view to an extensive tour in the United States of the entire *personnel* of the National Czech Opera, for the purpose of introducing Smetana's operatic masterpiece "The Bartered Bride" to Transatlantic audiences.—Alexander Neumann's amusing new operetta, "Der Pumpmajor," is drawing full houses at the German Theatre here.

ROME.—Performances at the Argentina Theatre were to be resumed on the 26th ult., with Franchetti's "Asrael," to be followed by Giordano's "Andrea Chenier," brought out with such signal success last season at Milan, and later on by the long-expected first production here of "Götterdämmerung."

ST. PETERSBURG.—The following works by Russian composers will be included in the *répertoire* of the Imperial Opera this season—viz., "Eugène Onégin," by Tschai-kowsky; "Prince Igor," by Borodin; "Russalka," by Dargomyzski; "Rogneda," by Serow; "Oresteia," by Tanejeff; and Rubinstein's "The Demon." At the Imperial Conservatoire French and Italian opera is now being given, amongst leading artists being Mesdames Sigrid Arnoldson and Marcella Sembrich, MM. Vidal, Tamagno, and De Lucia.—Professor Erdmannsdorfer, the newly appointed Munich Capellmeister, is directing the Philharmonic Concerts here, as in several previous seasons.—The projected performance here of Kienzl's successful opera, "Der Evangelimann," has been prohibited by the authorities, on "religious grounds."

TURIN.—Two new operatic works are to be brought out at the Royal Theatre during the coming Carnival—viz., one entitled "Giuliana," by Signor Buzzi Pecchia; and another, as yet unnamed, by the Maestro Albertini.

VERVIERS.—A Mass for three voices, with organ accompaniment, is shortly to be performed here, the composer of which is Alphonse Nelis, aged eleven, an inmate of an Institute for Blind Children. He is of middle-class parentage and almost blind from birth. He composed his Mass sitting at the pianoforte and dictating to his brother.—A Popular Concert Society has just been founded here for the performance of high-class music, under the direction of a very able artist, M. Louis Kefer.

VIENNA.—André Messager's opera "Le Chevalier d'Harmenhal," in a German version by Dr. Kalbeck, was brought out at the Imperial Opera on November 27. Herr Jahn conducted, and the principal parts were sung by Frau Forster, Herren Van Dyck, Ritter, and Hesch. The work had been lavishly mounted, and this, together with a very good performance, secured for it a certain amount of success, but it is not likely to remain in the *répertoire* very long.—The late Anton Bruckner has bequeathed his autograph scores to the Imperial Library. They include his eight symphonies and three movements of a ninth, a string quartet, the Mass in D minor, the 150th Psalm, a male chorus, "Helgoland," and the Te Deum. The stupendous Mass in D minor will be performed for the first time by the Philharmonic Society, under Dr. Richter, at its Concert of the 17th inst. Under the auspices of the "Leo Society," a committee has been formed for the purpose of erecting a monument to Bruckner in this capital; a similar memorial being planned at the Abbey Church of St. Florian, in Upper Austria, where he was laid at rest.—Frau

Amalie Materna, the great interpreter of Wagnerian parts, has just retired from the *personnel* of the Imperial Opera, and, in acknowledgment of her distinguished services, has been granted a full pension by the authorities, although the time prescribed for that purpose had not nearly expired. —Amongst the manuscripts of the late Franz von Suppé have been found some thirty unpublished songs, as well as the nearly completed score of a mass, the latter coming as a surprise to his still numerous admirers. These compositions will shortly be published. —The Leo Society gave a first performance here, on the 18th ult., of Liszt's oratorio "Christus." Frau Cosima Wagner had been invited by the president to be present on the occasion, but was detained in Italy. —Herr Jahn is about to retire from his conductorship at the Imperial Opera and his place, it is stated, will most likely be taken by Dr. Muck, of the Berlin Opera, who is an Austrian by birth.

WEIMAR.—The first performance of Herr Hugo Wolff's opera "Der Corregidor" was announced to take place at the Court Theatre last month. Amongst novelties to be brought out during the present season may be instanced Goldmark's "The Cricket on the Hearth" and Kienzl's "Der Evangelimann." M. Saint-Saëns's "Samson et Dalila" and Ritter's comic opera "Der faule Hans" are likewise to be produced. —Dr. Ludwig Willner, son of the well-known director of the Cologne Conservatorium, who has already achieved some reputation as an actor, essayed the part of *Lohengrin* here recently, but, though greatly admired histrionically, his voice was not considered equal to so trying a part.

ZURICH.—A highly successful first performance took place here, on November 13, of a new opera, "Maruzza," by the Sicilian composer P. Florida, who is also the author of the libretto. The work, which was produced in a German version by Ludwig Hartmann, though of the "Cavalleria Rusticana" type, has some distinctive merits, especially as regards the music, and is likely to make its way to other opera houses.

OBITUARY.

WITH RICHARD POHL, whose death is announced, on the 17th ult., at Baden-Baden, one of the earliest, most consistent, and most formidable champions of Wagner has passed away. His numerous writings in book form or otherwise on the subject were erudite and instructive, and all the more effective because he was invariably courteous to his adversaries, and, though an enthusiast, he was no fanatic. He also did much by his pen for the appreciation in Germany of the works of Berlioz and Liszt. He was born at Leipzig in 1826 and studied at the Göttingen University and the Polytechnic School in Karlsruhe with the intention of becoming an engineer. Mixed up in some degree, like Wagner, in the revolutionary movement of 1848, his chances of state employment were rendered very remote, and, his musical talent having been early cultivated, he eventually found his true vocation in devoting himself to the art. He was at one time editor of the *Neue Zeitschrift für Musik* and contributed largely to other German musical periodicals. He also published several orchestral and choral compositions. Since 1864 Pohl has resided at Baden-Baden, where, on September 12 last, he celebrated, apparently in excellent health, his seventieth birthday, gratified by numerous tokens of esteem, including those from quarters antagonistic to the art principles he represented.

The death occurred, on November 13, at Madrid, of ANTONIO PEÑA Y GONÍ, composer and musical author, the friend of Gounod and Wagner, and one of the most distinguished musical critics of Spain. He was born at San Sebastian in 1846, and being left an orphan at an early age was educated by Manterola, the friend of Don Carlos. For more than thirty years, until his death, he was the musical critic of the *Madrid Imparcial*, and it was largely owing to his writings that the public of his country were kept informed of the important musical development during that period, and that an interest was aroused more particularly in the Wagnerian movement, which is still a growing one in the Peninsula. He was the author of a History of Opera in Spain and the composer of a number of pianoforte pieces, of a mass, and of the Basque National Hymn, "Viva

Hernani," first sung by the tenor, Tamberlik, at the Royal Theatre, Madrid, in December, 1875. His death, in his prime, has caused a painful sensation in the capital, and his funeral was the occasion of an imposing manifestation of popular sympathy.

EUGÈNE HENRY FRÈRE, a composer and pianist of some distinction, died in Paris, on the 7th ult., at the early age of thirty-six. He was a native of Strasburg, studied at the Conservatoire, and at the age of eighteen attracted the attention of musicians by an operetta, "Quand on aime," successfully produced in Paris, and also in Strasburg. He was the conductor, at one time, of the Alsatian Choral Society in Paris, and afterwards of the theatre at Ostend, and was one of the founders of the Paris Société d'Art.

The death is announced, on November 30, at New York, of WILLIAM STEINWAY, head of the pianoforte manufacturing firm of Steinway and Sons. He was born at Seesen, near Brunswick, in 1836, where his father, Henry Engelhard Steinweg (the original family name) was a successful pianoforte manufacturer. He early displayed considerable musical talent, and at fourteen was an accomplished pianist, while at the same time serving an apprenticeship under his father. In 1853 his father and his brothers, Charles and Henry, founded the house of Steinway and Sons in New York. The business prospered, and William was entrusted, in due course, with the mercantile and financial affairs of the firm. The factory was largely increased from time to time, and in 1872 the firm completed its twenty-five thousandth pianoforte. They now employ over eighteen hundred hands. Mr. Steinway, who took an active interest in public affairs in the States, and proved himself on more than one occasion a public benefactor, was greatly esteemed in America and in this country, where he was almost as well known.

We record with regret the death, on the 13th ult., in London, of WILLIAM DORRELL, for upwards of forty-five years a professor of the pianoforte at the Royal Academy of Music. He was born on September 5, 1810, and became a student at the Royal Academy in 1825, when that Institution was in the third year of its existence, he being a pupil of Cipriani Potter, Dr. Crotch, and Haydn. Here he formed a close friendship with Sterndale Bennett (who entered the Institution two years later) which lasted through life. In 1844, Mr. Dorrell continued his studies in Paris under Kalkbrenner and Stephen Heller, and in the following year was appointed to the professorship at the Academy which he held for so many years, and where for a long period he was a member of the committee of management. He was one of the founders of the first Bach Society, and one of the oldest members of the Royal Society of Musicians and the Philharmonic Society, both of which latter institutions, as well as the Royal Academy of Music, will benefit materially under his will. The funeral, which took place at Highgate Cemetery, was attended by numerous friends and brother professors, including representatives of the three institutions referred to.

JOHN SAMUEL BOWLEY, an Associate of the Royal Academy of Music, and one of the oldest students of that Institution, died on the 6th ult., at his residence in Battersea, in his eighty-second year. He entered the Academy as far back as January, 1830, during the principalship of Dr. Crotch, and remained a pupil until 1836, since which time, for nearly sixty years, he has been a much esteemed professor of his art.

J. VAN SANTEN KOLFF, a musical author and critic well known on the Continent, died on November 29, at Berlin, where he had resided for some years past. He was a contributor to a number of musical journals, including the *Leipzig Musikalisches Wochenblatt*, the *Weekblad voor Musik*, of Amsterdam, and the *Bayreuther Blätter*. An ardent student and admirer of Wagner and Berlioz, he contributed some valuable papers to the short-lived *Revue Wagnérienne*, of M. Dujardin, and some interesting essays from his pen, especially on "Lohengrin," were published in the *Bayreuther Taschenbuch*, and on the "Faust" music of Wagner and Berlioz in the *Guide Musical*, of Brussels. Van Santen Kolff was a native of Rotterdam, where he was born in 1848.

FRANS BOUMAN, organist and composer of much promise, died at Hertogenbosch, in Holland, on the 10th ult., aged thirty. He belonged to a family of musicians, and studied

under his father and at the Academy of Utrecht. In 1887 he was appointed organist at St. Katharine's Church and conductor of the Choral Society in Hertogenbosch. Among his compositions are an Overture, produced at the Arnhem Musical Festival some years since, and also last year by the Berlin Philharmonic Orchestra; a choral work with orchestra, entitled "Hoffnung," frequently performed in Holland, and an opera, "Boete," all of which display considerable talent.

DIONYS PRUCKNER, the eminent Stuttgart pianist and teacher, died at Heidelberg, on the 1st ult., from the effects of an operation, in his sixty-third year. He was a pupil of Liszt at Weimar, and in concert tours throughout Europe established a great reputation as an interpreter of both the classical and modern repertory of his instrument. In 1859 he was appointed to the senior professorship at the Stuttgart Conservatorium, in which position he remained until his death, wielding a most beneficial influence upon the musical life of that capital.

Buenos Ayres papers announce the death there of BIANCA BLUME, the once celebrated *prima donna*, who, a German by birth, was the first to interpret Wagnerian heroines in Italian theatres, notably at the Teatro Communal of Bologna, and La Scala, of Milan, where she created an immense enthusiasm. But her star did not continue very long in the ascendant, and some years since the really excellent artist, in greatly reduced circumstances, went to Buenos Ayres, where she devoted herself to teaching. She died in poverty, and almost unknown, in an hospital of that town.

We have also to record the following deaths:—

On November 16, at Flensburg, A. HEINEBUCH, conductor, organist of the Marienkirche, aged fifty-three.

On November 15, at Columbus (Ohio), HERMANN ECKHARD, orchestral conductor, formerly of the Dresden Opera, composer of church music for orchestra, aged seventy-three.

On November 18, at Schwerin, AUGUST STUEDEMUND, pianist and composer.

On November 20, at Leavenworth (U.S.), FRANZ SIMON, composer and teacher, aged seventy.

On November 24, at Renaix, ABEL REGIBO, director of the Ecole de Musique, organist, aged sixty-one.

Recently, at New York, NICOLAS BARILLI, operatic singer, half-brother of Madame Adelina Patti, aged seventy.

On November 27, at Lisbon, JOÃO LAZARO AZINHAES, oboe soloist of the San Carlos Theatre.

On November 27, at Weimar, AUGUST MACHTS, violinist of the Court orchestra, aged eighty.

On November 28, at Christiania, JOHN G. CONRADI, Norwegian composer, aged sixty-six.

On November 29, at Paris, LOUIS NICHOLAS BATAILLE, composer of songs and also of a number of *revues*, aged fifty-six.

On November 30, at Vienna, HEINRICH RITTER VON SEYFRIED, musical critic, aged seventy-seven.

On the 1st ult., at St. Peter's Grove, Hammersmith, GUSTAVE BUELS, for many years connected with the Kensington School of Music, South Kensington.

On the 2nd ult., at Milan, GIUSEPPE MENOZZI, composer for the pianoforte, professor at the Collegio Reale.

On the 9th ult., at London, W. B. HEALEY, the well-known concert agent, formerly trombone player in the orchestra of Her Majesty's Theatre.

On the 10th ult., at Paris, M. TROTEBAS, pianist.

MR. FRANK SWINFORD.—We are glad to say that the announcement we made of the death of a gentleman of this name in our last issue does not refer to the well-known baritone vocalist, who is happily alive and well.

At the terminal examinations held at the Royal College of Music the Council Exhibitions were awarded as follows: Hilda Foster (singing), £7 10s.; Edward Mason (violin), £7 10s.; Marjorie Richardson (pianoforte), £7 10s.; Louisa C. Gibson (singing), £7 10s.; Katherine Kips (singing), £10; and Louisa C. Jones (violin), £15. A competition also took place for the Erard Exhibitions for pianoforte and harp, the gift of Daniel Mayer, Esq., and resulted as follows: Pianoforte, Alfred R. Cripps; harp, Edwardine Wilson.

CORRESPONDENCE.

THE NEGLECT OF HENRY LAWES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a time of revivals, when there is so much desire to know better and honour more our old English masters of music and poetry; when one or two of Shakespeare's plays have been produced nearly as originally acted, so that we might see his characters almost in their habits and surroundings as they lived when first given to the world; when Marlowe and the older dramatists are now and again reverently brought upon the stage; when the excellent Purcell Society exists and flourishes, why is Henry Lawes still neglected and left a precious "alms for oblivion"?

Harry, whose tuneful and well-measured song
First taught our English music how to span
Words with just note and accent,

says Milton, in his well-known sonnet, "To Mr. Lawes on his Airs," and again:—

To after-age thou shalt be writ the man
That with smooth air could'st humour best our tongue.

Shall then this "after-age" be quite indifferent? Milton, we may be sure, was no mean judge of music. Born into a musical household, he was himself, according to Aubrey, an accomplished organist. In his scheme of education he gave music a high place, and when he came home from Italy he brought with him two chests of rare new music, by Marenzio and other masters. Besides, no one but a musician could have written his wonderful Ode, "At a solemn music." Milton's testimony, therefore, is weighty.

Lawes, who was a Gentleman of the Chapel Royal and one of His Majesty's private musicians, preceded Purcell, who was only a child when Lawes died in 1662. Beside many other compositions, including an anthem for the Coronation of Charles II., Lawes wrote music to songs by Milton, Carew, Herrick, Walter, and Cartwright. His skill was celebrated by Herrick. His music was in great general favour, and there can be no question of its historical value. But I need not labour this point. The "Encyclopædia Britannica," in its last edition, says of Lawes: "His careful attention to the words of the poet, the manner in which his music seems to grow from the words, the perfect coincidence of the musical with the metrical accent, all put Lawes' songs on a level with those of Schumann and Liszt or any modern composer." In despite of this fine criticism, how generally unknown his music remains!

Two hundred and sixty-two years have passed since Milton's "Comus," the most perfect masque in the language, was produced on Michaelmas Day at Ludlow Castle, under the management of Lawes, who asked Milton to write the imperishable verse and himself wrote "with just note and accent" the music to the songs, and no doubt arranged the complicated and graceful scenery. In the scene where *Comus*, with his wand, changes the "wild wood" to a "stately palace," there was, we are told, "soft music"—this would doubtless be also by Lawes, and as the five songs of the masque are in the British Museum, this may by good chance be there as well.

Now, I beg to suggest, through THE MUSICAL TIMES, to the Royal College of Music or the Purcell Society, or both, that they should do honour to Henry Lawes and themselves by reproducing, as an historical study, on Michaelmas Day, 1897, if not earlier, the "Masque of Comus," and permit us to hear again this early music and to judge of it in its original setting.

The whole thing would be most interesting. The old masques were elaborately put upon the stage, so that the marvellous scenery, in which the modern theatre revels, would here be strictly in place. We should see the "drear wood" with "bushy dell" and "bosky bourn," its "shady brows" "nodding horror"; the "sable cloud" with her "silver lining"; then *Comus* with his riotous enchanted crew amid "all manner of deliciousness"; and, as *Finale*, the transformation scene of the ancient town and castle of Ludlow.

The declamation of Milton's stately and melodious verse should be as delightful to us as to our ancestors. The poetry of Comus is not only perfect, but full of variety, and rises now and then to heights of eloquence, as where the elder Brother apostrophises the power of Purity:—

If this fail
The pillared firmament is rottenness
And earth's base built on stubble.

Consequently there is great scope, if not for acting, for that dramatic recitation which is an art in itself.

The antiquarian interest would be great of seeing accurately performed one of those masques which entertained our forefathers so much, even at the time when the theatre was in its fullest, freshest glory; but this is not the main object. We all love to believe in a great—perhaps a near—future for English music; but in Music, as in Letters and all Art, the Future grows out of the Past, and an English School, if it is to be really English, must know and cherish its early masters.

That is why we should do this honour to Lawes.

Great Tew, Oxon.

I am, &c.,

W. T. MALLESON.

BACH'S ORGAN FUGUE IN E MINOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. F. G. Edwards, in his article on "Bach's Music in England," in the November MUSICAL TIMES, makes frequent reference to "the little E minor" Fugue. Can you kindly inform me if this is the one in the "Eight Short Preludes and Fugues"?—Yours faithfully,

EDNA.

[No. It is the Prelude and Fugue in E minor in Book II. of the Bridge and Higgs edition; or in Vol. III. (last Fugue) of Peters' edition.—ED., M.T.]

BACH'S MUSIC IN ENGLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is interesting to learn from Sir John Stainer's autobiographical note that we owe the expression marks in the chorales of the "St. Matthew" Passion to a suggestion of Hogarth and the sanction of Sir Sterndale Bennett.

The late Sir Joseph Barnby (to whom, as Mr. Edwards rightly says, choral singing in England owes so much) was adversely criticised on many occasions for turning the chorales into sentimental hymn-tunes.

But those who, like the present writer (a contemporary of "young" Docker at St. Andrew's, Wells Street, and one of the boys specially trained by Sir Joseph to sustain the soprano *ripieno* in the opening chorus "Come, ye daughters"), remembering not only the rehearsals, but the performances, can testify to their wonderful impressiveness when rendered with all the variety that light and shade can give.

By the way, Mr. Edwards errs in placing Madame Sainton-Dolby among the solo vocalists at the performance in Exeter Hall on April 6, 1870. It is true that she was announced, but Mlle. Drasil really sang, and her name appears in the book of words. Sir George Macfarren's instructive notes, subsequently issued with the octavo edition of the score, appeared as a preface to the book of words.

I might add, in conclusion, that Bach's music in this country owes much to the late Sir Joseph Barnby. He not only revived the "St. Matthew" Passion and found for it its true home—within a sacred building—when he conducted it at Westminster Abbey, but he initiated and directed for many years the Lenten Services at St. Anne's, Soho, where the "St. John" Passion was so impressively given.

Yours faithfully,

HENRY KNIGHT.

Umfreville Road, Haringay, N.,
December 2, 1896.

TO CORRESPONDENTS.

. Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—Haydn's "Creation" was sung in a meritorious manner in the Town Hall, on the 7th ult., by the Choral Society, under the conductorship of Mr. W. R. Carr. The soloists were Miss Summers, Mr. C. Morgan, and Mr. D. Harrison. Mr. Arthur Angle was the principal violin, and Mr. F. Bumford gave assistance at the piano-forte.

BEDFORD.—An excellent performance of Sullivan's popular cantata "The Golden Legend" was given on the 9th ult., by the Musical Society, under the able direction of Mr. P. H. Diemer. The solos were effectively sung by Miss C. Gray, Miss K. Allen, Mr. J. Leyland, Mr. W. H. Brereton, and Mr. A. Beagley; and the choir did full justice to the choral numbers, the "Evening Hymn" having to be repeated.

BLACKBURN.—The St. Cecilia and Vocal Union gave an impressive performance of Handel's "Judas Maccabæus" on the 9th ult., in the Exchange Hall, under the experienced conductorship of Mr. J. H. Rooks. The principal vocalists were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. Witham Thornton, who received able assistance in minor solo parts from Miss C. Schutt and Miss G. Walsh. The orchestra consisted of about fifty instrumentalists, and Costa's additional accompaniments were used.

BRADFIELD COLLEGE, BERKS.—A meritorious performance of Professor Stanford's "Revenge" was given, on the 19th ult., under the conductorship of Mr. Abdy Williams.

BRIDGWATER.—The Amateur Choral Society began its eighth season on the 3rd ult., with a miscellaneous programme, which included Mendelssohn's "Hebrides" Overture and the music from "Loreley," Brahms's "Song of Destiny," Schubert's "Chorus of Shepherds," Leslie's "Lullaby of Life," Beethoven's Violin Concerto (the soloist in which was Mr. T. Carrington), and several songs, the last-named being effectively sung by Miss Marjorie Eaton, who was the principal soprano vocalist. The music was excellently rendered, and testified to the ability of the new conductor, Mr. Herbert Parsons, both as director of choral and orchestral works.

BRIERLEY HILL.—The Choral Society gave an excellent performance of "Elijah," on the 7th ult., in the Town Hall. The principals were Miss B. Gough, Miss N. Pritchard, Mrs. W. Mollineux, and Mr. W. Evans, who were admirably supported by Miss L. Yeomans, Miss A. Spence, Mr. C. Barrett, Mr. C. Pountney, and Mr. W. Pountney. Mr. J. S. Lewis presided at the organ, and Mr. J. Lewis conducted.

BRIGHTON.—The recently-formed Choral and Orchestral Society at Preston gave its first Concert, on the 8th ult., at the Royal Pavilion. Barnby's "Rebekah" was performed, with Miss M. Bond, Mr. W. C. James, and Mr. Merri as soloists, and the rendering testified to Mr. H. Botting's skill as a conductor and the promising abilities of his forces, which comprise a complete orchestra, with Mr. J. L. Meunich as first violin.—The series of choral performances by the Sacred Harmonic Society, in celebration of the fiftieth year of its existence, may be said to have

culminated on the 12th ult., when an impressive rendering was given of "Elijah," at the Dome. The principal soloists were Miss A. Holman, Miss E. Hands, Mr. B. Newth, and Mr. Bantock Pierpoint, able assistance being given in the concerted numbers by Mrs. W. J. Mobsby, Miss B. Day, Mr. T. H. Mappett, and Mr. W. Barnard. Mr. W. A. Baker led an efficient orchestra, and Mr. P. Starnes presided at the organ. Mr. Robert Taylor conducted. This gentleman, who, for more than twenty-five years, has directed the above Society, has recently received a handsome testimonial in recognition of his valuable and honorary services.—A meritorious performance of Mr. F. Corder's cantata for ladies' voices, entitled "Margaret," was given, on the 18th ult., in the Athenæum Hall, by the students of the Brighton School of Music, under the direction of Mr. R. Taylor. The solos contributed by several pupils in the second half of the programme testified to good training.

BURTON-ON-TRENT.—The Musical Society gave its opening Concert for the season on the 2nd ult., in the Town Hall. The programme was of a miscellaneous character, and consisted of Handel's "Ode to St. Cecilia's Day," Gounod's setting of the 137th Psalm, a chorus by Schumann ("The Gipsy Life"), Beethoven's Eighth Symphony, and Grieg's "Peer Gynt" Suite. The principal vocalists were Miss Ada Loaring and Mr. Kemp, who gave artistic renderings of the solos in the "Ode." Mr. Fred. Ward was principal of an exceptionally good orchestra, and Mr. W. Stewart Dove presided at the organ. Dr. Plant conducted.

BUSHEY (HERTS).—A successful Concert took place on November 27 at the Herkomer Theatre. The pianist, Miss Ethel Bonavia, gave a varied and interesting programme, and was ably assisted by Miss Conrad, the possessor of a powerful contralto voice of sympathetic quality, and by Mr. Rupert Bococoski, a young violinist of the greatest promise.

CHICHESTER.—A fine performance of Handel's "Israel in Egypt" was given by the Musical Society, on the 7th ult., under Dr. Read. The tone and attack of the choir were admirable.

CHIGWELL.—Farmer's "Christ and His Soldiers" was very effectively given in the Parish Church, on the afternoon of Advent Sunday, by a choir of seventy voices, under the direction of Mr. Henry Riding.—A selection of Christmas Carols, including some new settings, was sung in the Grammar School Chapel on the last Sunday of the term. Mr. H. Riding accompanied.

CLECKHEATON.—Mr. F. H. Cowen's cantata "The Sleeping Beauty" was admirably rendered, on the 9th ult., by the Philharmonic Society, in the Town Hall. The solo vocalists were Miss H. Jackson, Miss E. Thornton, Mr. H. Piercy, and Mr. W. H. Dawson.

COBHAM.—The Orchestral Society gave its first Concert on the 9th ult., in the Village Hall, before a large and fashionable audience. The orchestra consisted of thirty performers and played an Overture by Gurlitt, Minuet and Gavotte (Handel), and other pieces, and accompanied Miss S. Lushington in Beethoven's Romance in F for solo violin. Miss Edith Leslie sang Meyerbeer's "Nobil Signor" and other songs, and Mrs. Cushing, Mr. Maitland, and Dr. and Mrs. Hudson also assisted. The conductor was Mr. W. Tavenor, who, with Miss Lushington, has formed and trained this village orchestra, which is to become a permanent institution.

DOVER.—A most successful Jubilee performance of Mendelssohn's "Elijah" was given, on the 2nd ult., by the Dover Choral Union, under the conductorship of Mr. H. J. Taylor. The soloists were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. William Llewellyn. The performance was excellent throughout, the expressive and vigorous singing of the chorus being a marked feature.

EASTBOURNE.—A meritorious performance of "The Messiah" was given on the 3rd ult., at the Town Hall, by the Musical Society, under the able direction of Dr. W. H. Sangster, to whose enterprise the recent resuscitation of the Society is due. The soloists were Miss L. Burns, Miss K. Allen, Mr. C. Hunnybun, and Mr. S. Kelly.

GLOUCESTER.—The president of the Choral Society, Mr. Joseph Bennett, gave an interesting Lecture-Recital on the "Life and Works of Schubert," on the 9th ult., in the Guildhall. Mr. Bennett spoke with the utmost sympathy of the "wonderful boy" who was born in 1797, and of the musical legacy he had bequeathed us. A number of his greatest songs were sung by Madame Medora Henson and Mr. Ben Davies, and several of the smaller pianoforte pieces were played by Mr. Waddington Cooke.

HANDSWORTH.—On the 6th ult. the choir of St. James's Church sang as the anthem Hugh Blair's Advent cantata, "Blessed are they who watch," the solos in which were admirably rendered by Miss Aimée Watheu. The organist and choirmaster of the church, Mr. Richard Richards, played the accompaniments.

HEMEL HEMPSTEAD.—A successful performance of the first part of "The Messiah," and selections from the second and third parts, was given on the 16th ult., in the Town Hall, by the Musical Society, under the conductorship of Mr. J. T. Bavin. The choir of sixty voices sang the choruses very creditably. Miss Phipps, Miss Bessie Grant, Mr. Henry Slaughter, and Mr. Montague Borwell proved themselves efficient soloists, and Mrs. W. C. Evetts and Miss Lilian Jones accompanied respectively on the harmonium and pianoforte.

HERNE HILL.—Mr. F. W. Holloway's annual Concert took place on the 3rd ult. The Concert-giver played Beethoven's "Moonlight" Sonata, and other works by Chopin, Mendelssohn, &c., with artistic perception and executive dexterity. Three pieces from his own pen were also warmly received. Schumann's Sonata for pianoforte and violin was rendered by Mr. Holloway and Miss A. M. Holloway, and the vocalists were Miss Isobel Constantine, Mr. J. H. Williams, and Mr. G. H. Davis.

HOLLINWOOD.—At St. Margaret's Parish Church, on the 6th ult., selections were sung by the choir from Handel's oratorio "The Messiah." The soloists were Miss May Allen, Mr. Harry Chadderton, and Master Willie Ashworth. Mr. John E. Campbell, the organist and choirmaster of the church, was at the organ.

LEEK.—Mendelssohn's "Walpurgis Night," Grieg's first "Peer Gynt" suite, the Prelude to the third act of "Lohengrin," and De Bériot's Seventh Violin Concerto formed the programme of the eighty-fifth Concert given by the Musical Society, under the conductorship of Mr. James Gwynne, on the 4th ult., in the Town Hall. The solo vocalists were Miss A. Gwydyr, Mr. G. K. Dixon, and Mr. John Ridding. Miss Mabel Smith was the soloist in the Concerto, and Mr. J. Nichols was the principal of an efficient orchestra. The performance, on the whole, attained a high standard of excellence.

LOUGHTON.—The Choral Society gave its first performance of the season, in the Public Hall, on the 14th ult. The programme consisted of a selection from Handel's "Acis and Galatea" and Mendelssohn's "Athalie," the readers in the latter work being Mr. H. W. Elphinstone and Miss Sheila Pither. The choruses were effectively rendered, and the orchestra specially distinguished itself in the accompaniments to the solos. Mr. Henry Riding conducted.

MARGATE.—An excellent performance of "Elijah" was given on the 10th ult., by the Choral Society, under the direction of Mr. T. Russe. The principal solos were effectively sung by Miss J. Scott, Miss J. Rankin, Mr. Kearton, and Mr. J. Sandbrook, who received admirable assistance from Miss M. Dredge, Miss Malden, Mr. C. Poole, and Mr. P. Webster. Dr. E. J. Bellerby and Mrs. H. Lewis rendered valuable service at the organ and pianoforte.

MELKSHAM.—The choir of the Parish Church gave three successful renderings of Blair's Advent cantata "Blessed are they who watch," on the Wednesday evenings in Advent, under the direction of Mr. C. H. Ogle. The treble solos were sung by one of the choristers.

MIDDLESBROUGH.—The Musical Union gave an impressive interpretation of "Elijah," on the 16th ult., in the Town Hall, under the conductorship of Mr. Kilburn. The principal vocalists were Miss Maggie Davies, Miss Hannah

Jones, Mr. Edward Branscombe, and Mr. Santley, assistance being given in the minor solo parts by the Misses Barnby, Ballan, E. Calvert, Jensen, and Blakey, and Messrs. W. Shaw, H. Wright, J. H. Taylor, and J. Nutton. The choir, now over 200 in number, was admirably balanced and sang with precision and dramatic intelligence. Mr. J. H. Beers was the principal of an excellent orchestra.

MODBURY.—Mr. Frank Pemberton's Concert Party gave, on the 4th ult., an interesting programme selected from the Rev. Baring-Gould's "Traditional Songs of the West," in the Assembly Rooms. The artists were Miss Evelyn Lara, Miss Emlyn Jones, Mr. G. H. Crampton, Mr. F. Pemberton, and Mr. E. Trowbridge, all of whom acquitted themselves admirably of their respective tasks.

NEWPORT, SALOP.—The Choral Society's performance of Smart's "Bride of Dunkerron" took place on the 10th ult., in the Town Hall, in the presence of a crowded audience. Miss Fannie Sellers, Mr. Kemp, and Mr. D. Harrison were the principal vocalists, and Mr. Hood was first violin of a small but compact band. A special feature was the engagement of Mr. Percy Miles (Macfarren scholar of the Royal Academy of Music), whose brilliant violin playing was greatly appreciated. Mr. Smart conducted.

READING.—The Orpheus Society's Orchestral Concert, on the 2nd ult., under Dr. Read's direction, was very successful. Beethoven's First Symphony, the Overtures to "Titus" and "Ali Baba," *Entr'actes* from "Rosamunde" and "Phlémon," &c., and some part-songs by the members were all well rendered and highly appreciated by a large audience.

RICHMOND, SURREY.—An admirable programme was presented by the Philharmonic Society, under the conductorship of Mr. James Brown, on November 25, at the "Star and Garter." The principal works were Spohr's "God, Thou art great," Professor's Stanford's choral ballad "The Battle of the Baltic," and Beethoven's Eighth Symphony. The vocal solos were entrusted to Miss Saidee E. Kaiser, Miss Cope, Mr. H. Haysman, and Mr. F. Figg.

ST. ALBAN'S.—Gounod's "Redemption" received a very effective interpretation on the 10th ult., at the County Club Hall, from the Oratorio Society, under the conductorship of Mr. W. H. Speer. The soloists were Madame Isabel George, Miss Beatrice Wilson, Mr. Dyved Lewys, and Mr. Harold Charles, the two first-named vocalists being assisted in the trios "How shall we?" and "The Lord is risen again" by Miss Maud Powell, a member of the choir.

ST. GEORGE'S, SHROPSHIRE.—On the 17th ult. the Choral Union gave a very fair rendering of the "Hymn of Praise" and a selection from "The Messiah" in the large Workmen's Dining Hall of the Lilleshall Company's Works. Miss Mabel Cross and Mr. Anstice Eyre were the soloists. Mr. Frederick Ward was solo violinist, and gave an effective rendering of the *Andante* and *Molto vivace* from Mendelssohn's Concerto. Mr. Smart conducted.

TORONTO.—A Jubilee performance of Mendelssohn's "Elijah" was given in Massey Hall, on November 28, when Mr. F. H. Torrington, who has been incorrectly represented as having retired, again resumed the *bâton* and was welcomed with enthusiasm. A very fine performance was given, the chorus of 250 voices deserving special praise for its singing in "Thanks be to God" and the "Baal" choruses, while the band, composed of the Buffalo Symphony Orchestra, was also excellent throughout. The soloists were Madame Emma Juch, Madame Van der Veer Green, Mr. Williams, and Mr. Beresford; but the latter was, owing to a severe cold, unable to sing the whole part, which was most admirably concluded by Mr. Fred. Warrington, whose rendering of "It is enough" was one of the greatest successes of the evening.

UTTOXETER, STAFFORDSHIRE.—On the 4th ult. the Uttoxeter and Tutbury Choral Unions gave their first Concert of the season in the Town Hall. Rossini's "Stabat Mater" was performed, with a miscellaneous second part. Miss Ethel Winn, Miss Bessie Elliot, Mr.

Iver McKay, and Mr. Walter Dodds were the principal soloists, and an excellent band had for its principal Mr. F. Ward. Mr. Herbert Drury, as usual, conducted.

WESTBOURNE.—The recently established Philharmonic Society is to be congratulated on the success of its first Concert, which took place on the 8th ult., in the Shaftesbury Hall. A choir and orchestra of about eighty performers gave an excellent rendering of Van Bree's cantata "St. Cecilia's Day," the soprano solos in which were effectively rendered by Miss M. Eaton. The lady also sang with notable success in a miscellaneous second part, which included some brilliant violin playing by Mr. R. A. Bauer, A. H. Jackson's setting for chorus and orchestra of "Lord Ullin's Daughter," and Pinsuti's part-song "Moonlight and Music." Mr. William Lee proved himself an able conductor.

WINDSOR.—The Windsor and Eton Choral Society gave, on the 7th ult., a fine performance of Mendelssohn's "Elijah," in the Albert Institute. The soloists were Miss Agnes Nicholls, who sang remarkably well throughout; Miss May Hayden, Mr. Harry Stubbs, and the Rev. L. d'Arcy Hildy, who, at short notice, most kindly undertook the part of the *Prophet* in place of Mr. Robert Grice. The chorus had been carefully trained and sang excellently. The orchestral accompaniments were well rendered by the Orchestral Society, supplemented by brass and wood-wind from London. Sir Walter Parratt conducted.

WORCESTER.—The Musical Society, under the experienced direction of Mr. W. M. Dyson, gave a meritorious performance of Spohr's "Last Judgment," on the 8th ult., in the Public Hall. The solos were rendered by Mrs. G. Eaton, Miss S. Walker, Mr. J. A. Smith, and Mr. F. J. Domney. The second part of the programme consisted of an interesting selection from the works of Sir H. R. Bishop, and included the quintet "Blow, gentle gales," which was sung by Mrs. G. Eaton, Miss S. Walker, Messrs. Smith, Large, and Watkins. Mr. W. C. Bose rendered valuable assistance at the pianoforte and organ.

ORGAN APPOINTMENTS.—Francis G. Sanders, Organist and Choirmaster to All Saints', Ennismore Gardens.—Mr. D. A. Fox, Organist and Choirmaster to All Saints' (English) Church, San Remo, Italy.—Mr. John J. Simpson, to All Saints' Church, Nuneaton.—Mr. Charles H. Dean, to St. Matthew's, Marylebone.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to the Parish Church, Weedon.—Mr. Norman Appleton, Organist and Choirmaster to St. Luke's, Woodside, Surrey.—Mr. Fred. Whiteley, Organist and Choirmaster to Bo'ness Parish Church, N.B.—Mr. Clement M. Spurling, Organist and Choirmaster to Oundle Parish Church.—Mr. J. Williams Burt, Organist and Choirmaster to the Parish Church, Potterne, Devizes.—Mr. Sims Albert Ryder, Organist and Choirmaster to St. Saviour's Episcopal Church, Glasgow.

CHOIR APPOINTMENTS.—Mr. W. H. Cradock (Bass), to Manchester Cathedral.—Mr. Thomas Curry, Choirmaster to St. Matthew's, Marylebone.—Mr. Charles B. Mabon, Choirmaster to the Garnethill Synagogue, Glasgow.

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PRESS NOTICES.

THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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 227. Give ear, O Lord T. M. Pattison 2d.
 439. Give ear, O Shepherd A. Whiting 3d.
 38. Give ear, O ye heavens Dr. Armes 3d.
 309. Give the Lord ... C. H. Lloyd 8d.
 383. Give unto the Lord H. W. Parker 4d.
 2. Glory be to God ... S. S. Wesley 2d.
 341. God be merciful ... A. H. Mann 4d.
 49. God be merciful ... S. S. Wesley 4d.
 236. God be merciful unto us C. F. Lloyd 6d.
 105. God came from Teman Dr. Steggall 4d.
 128. God is gone up ... Dr. Croft 4d.
 131. God is our hope ... Dr. Greene 6d.
 101. God is our refuge ... Dr. H. Hiles 4d.
 332. God is our refuge ... A. Foote 4d.
 75. God said, Behold Sir G. Macfarren 4d.
 473. God so loved the world J. V. Roberts 3d.
 342. God, that madest earth A. C. Fisher 4d.
 344. God, who at sundry times J. H. Mee 4d.
 388. Grant, we beseech Thee J. V. Roberts 3d.
 167. Great and marvellous Dr. Monk 3d.
 517. Ditto ... J. F. Bridge 4d.
 223. Great is Jehovah ... Schubert 4d.
 136. Great is the Lord ... Dr. Hayes 4d.
 437. Great is the Lord Sir F. Ouseley 6d.
 231. Great is the Lord B. Steane 3d.
 220. Grieve not the Holy Spirit Stainer 3d.
 427. Hail! gladdening Light J. T. Field 4d.
 545. Hail! gladdening Light Martin 4d.
 326. Hail, thou that art ... A. Carnall 4d.
 499. Hallelujah, Christ is risen Steane 3d.
 382. Hallelujah! the Light O. King 3d.
 173. Happy is the man ... E. Prout 8d.
 487. Hark the glad sound E. V. Hall 3d.
 345. Hark, the herald angels E. V. Hall 3d.
 444. Hark! what news ... O. King 3d.
 404. Harvest Hymn ... F. Tozer 2d.
 377. Have mercy upon me Kellow J. Pye 3d.
 401. Have mercy upon me J. Shaw 3d.
 535. Have mercy upon me J. Goss 4d.
 389. Hear me when I call T. Distin 2d.
 146. Hear my prayer ... C. Stroud 4d.
 339. Hear my prayer Mendelssohn 4d.
 442. Hear my words C. H. H. Farry 8d.
 320. Hear, O God ... A. Friedlander 6d.
 138. Hear, O heavens P. Humphreys 3d.
 94. Hear, O Lord Sir John Goss 2d.
 139. Hear, O Lord ... C. King 2d.
 162. Hear, O Lord Sir F. Ouseley 4d.
 203. Hear, O Thou Shepherd Dr. Clarke 4d.
 522. Ditto T. A. Walmisley 4d.
 376. Hide not Thy face Kellow J. Pye 2d.
 330. Holy Ghost to earth descending, *Ludmila* ... Dvorák 4d.
 111. Holy, holy, holy ... Dr. Croft 4d.
 246. Hol every one ... G. C. Martin 4d.
 366. Hol every one J. M. Crament 4d.
 412. Honour the Lord ... J. Stainer 4d.
 129. Hosanna ... O. Gibbons 3d.
 43. Hosanna ... Sir G. A. Macfarren 3d.
 260. How beautiful are the feet Handel 3d.
 321. How excellent is Thy ... Cowen 6d.
 373. How low wilt Thou Oliver King 2d.
 104. How lovely are ... Spohr 8d.
 539. I am Alpha ... J. V. Roberts 3d.
 238. I am well pleased J. Rheinberger 3d.
 120. I beheld, and lo ... Dr. Blow 6d.
 480. I beheld, and lo ... Elvey 6d.
 256. I came not to call C. Vincent 3d.
 207. I cried unto the Lord Dr. Heap 4d.
 537. I declare to you the Gospel W. A. C. Cruickshank 4d.
 168. I desired wisdom ... J. Stainer 6d.
 230. I did call upon the Lord Pattison 4d.
 117. I have set God ... Dr. Blake 6d.
 130. I have set God ... J. Goldwin 3d.
 440. I have set God Hamilton Clarke 3d.
 122. I have surely built ... Dr. Boyce 4d.
 219. I have surely built T. T. Trimmell 4d.
 396. I heard a voice Sir John Goss 2d.
 171. I saw the Lord ... J. Stainer 6d.
 114. I was glad ... T. Attwood 4d.
 32. I was glad ... Sir G. Elvey 3d.
 79. I was glad ... C. E. Horsley 6d.
 379. I was glad ... T. T. Trimmell 4d.
 119. I was in the spirit ... Dr. Blow 6d.
 205. I will always give thanks Dr. Clarke 3d.
 73. I will cry unto God Dr. Steggall 4d.
 502. I will extol Thee C. M. Hudson 4d.
 29. I will give thanks ... J. Barnby 4d.
 156. I will give thanks ... E. J. Hopkins 6d.
 223. I will go unto ... Dr. Gauntlett 2d.
 437. I will greatly rejoice Cruickshank 4d.
 195. I will lay me down ... H. Gadsby 2d.
 209. I will lay me down ... Dr. H. Hiles 3d.
 495. I will lay me down A. C. Edwards 3d.
 126. I will love Thee, O Lord J. Clark 4d.
 394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
 78. I will magnify Thee J. B. Calkin 4d.
 27. I will magnify Thee Sir John Goss 3d.
 153. I will magnify Thee ... J. Shaw 3d.
 405. I will magnify Thee ... O. King 4d.
 154. I will mention ... Sir A. Sullivan 6d.
 519. I will open rivers ... E. Pettman 3d.
 371. I will set His dominion H. W. Parker 4d.
 100. I will sing a new song Dr. Armes 8d.
 134. I will sing of Thy power Greene 4d.
 102. I will sing unto the Lord Wareing 3d.
 6. I will wash my hands E. J. Hopkins 3d.
 53. If we believe that Jesus died Goss 3d.
 453. If ye love Me H. W. Wareing 3d.
 544. If ye love Me ... B. Steane 4d.
 49. If ye then be risen M. B. Foster 3d.
 58. If ye then be risen ... Dr. Naylor 3d.
 61. In Christ dwelleth Sir John Goss 3d.
 403. In my Father's house J. M. Crament 3d.
 102. In sweet consent ... E. H. Thorne 3d.
 278. In that day ... Sir G. Elvey 8d.
 33. In Thee, O Lord ... B. Tours 3d.
 148. In Thee, O Lord ... J. Weldon 3d.
 385. In Thee, O Lord S. C. Taylor 3d.
 338. In the fear of the Lord J. V. Roberts 3d.
 282. In the Lord ... Sir R. Stewart 6d.
 467. Is it nothing to you M. B. Foster 3d.
 91. It came even to pass Ouseley 4d.
 180. It is a good thing ... J. Barnby 4d.
 231. It is a good thing T. M. Pattison 4d.
 215. It shall come to pass Dr. Garrett 2d.
 397. Jesu, lover of my soul ... F. Hild 6d.
 455. Jesus Christ is risen Oliver King 4d.
 7. Judge me, O God ... Mendelssohn 4d.
 179. King all glorious ... J. Barnby 6d.
 37. Lead, kindly Light ... J. Stainer 4d.
 425. Lead, kindly Light ... R. Dunstan 3d.
 528. Lead, kindly Light C. L. Naylor 4d.
 132. Let God arise ... Dr. Greene 6d.
 375. Let God arise T. T. Trimmell 4d.
 345. Let my complaint ... E. H. Thorne 3d.
 509. Let not thine hand ... J. Stainer 3d.
 438. Let not your heart ... M. B. Foster 3d.
 226. Let the peace of God J. Stainer 4d.
 328. Let the words of my A. D. Culley 3d.
 494. Let Thy merciful ears W. B. Bell 2d.
 308. Let us now praise ... E. H. Thorne 3d.
 96. Lift up thine eyes ... Sir John Goss 6d.

NOVELLO'S OCTAVO ANTHEMS—Continued.

18. Lift up your heads... J. L. Hopkins 18d.
 409. Ditto S. Coleridge-Taylor 3d.
 343. Lift up your heads... J. Barnby 4d.
 408. Lighten our darkness G. R. Vicars 2d.
 393. Like as the hart Thomas Adams 3d.
 165. Lord, how are they... H. Clarke 6d.
 391. Lord, I have loved... F. Lliffe 3d.
 54. Lord, let me know mine end Goss 3d.
 351. Lord of all power... J. Barnby 2d.
 459. Lord of our life... J. T. Field 3d.
 404. Lord of the rich and golden F. Tozer 2d.
 411. Lord of the Harvest J. Barnby 4d.
 318. Lord, Thou art God... J. Stainer 8d.
 434. Lord, Thou hast... A. Whiting 3d.
 274. Lord, who love have I Dr. Stegall 4d.
 207. Lord, who shall dwell Dr. Roberts 4d.
 335. Lo, summer comes again J. Stainer 3d.
 504. Lo! the winter B. Farebrother 3d.
 350. Magnify His Name... G. C. Martin 6d.
 290. Make a joyful noise A. C. Mackenzie 4d.
 108. Make me a clean heart J. Barnby 3d.
 431. Ditto A. W. Batson 3d.
 436. Man goeth forth... A. Carnall 3d.
 222. Me ye have bereaved C. Morales 3d.
 527. Mercy and truth are met J. Stainer 3d.
 211. Mine eyes look unto Thee H. Baker 3d.
 518. Ditto E. Pettman 18d.
 500. Miserere mei, Deus J. Barnby 3d.
 512. My beloved spake... H. Purcell 6d.
 428. My God, I love Thee G. J. Bennett 3d.
 10. My God, my God... Mendelssohn 6d.
 288. My God, look upon J. L. Hopkins 3d.
 353. My heart is fixed W. Cruickshank 4d.
 460. My heart was glad... A. Carnall 4d.
 199. My hope is in the Everlasting J. Stainer 6d.
 406. My mouth shall speak J. E. West 4d.
 100. My soul is weary... Dr. Beckwith 4d.
 205. My soul, wait thou still F. J. Read 2d.
 210. Not unto us, O Lord H. Gadsby 6d.
 505. O all ye people... H. Purcell 3d.
 506. O be joyful in the Lord G. Martin 6d.
 10. O clap your hands... T. T. Trimmell 3d.
 133. O clap your hands... Dr. Greene 4d.
 82. O clap your hands... J. Stainer 6d.
 80. O clap your hands... E. H. Thorne 6d.
 202. O come before... G. C. Martin 6d.
 241. O come hither... W. Jackson 3d.
 12. O come near to the Cross Gounod 8d.
 11. O day of penitence... Gounod 6d.
 16. O give thanks... Sir G. Elvey 6d.
 144. O give thanks... H. Purcell 6d.
 17. O give thanks... William Rea 3d.
 66. O give thanks... S. S. Wesley 4d.
 42. O give thanks... Sir John Goss 3d.
 520. O give thanks... B. Steane 3d.
 5. O God, have mercy... J. B. Calkin 4d.
 106. O God, the King of glory H. Smart 4d.
 141. O God, Thou art my God H. Purcell 4d.
 34. O God, Thou art worthy A. Sullivan 4d.
 198. O God, Thou hast... H. Purcell 4d.
 418. O God, Who hast... A. S. Baker 4d.
 430. Ditto A. W. Batson 3d.
 507. Ditto J. V. Roberts 2d.
 47. O how amiable... J. Barnby 3d.
 233. O how amiable... T. M. Pattison 3d.
 347. O how amiable... Oliver King 4d.
 48. O how plentiful... T. M. Pattison 3d.
 490. O Jerusalem, look about E. Naylor 4d.
 301. O Jesu! Victim Rev. J. B. Powell 3d.
 5. O joyful Light... B. Tours 3d.
 543. O Lamb of God... J. Barnby 4d.
 251. O Lord God... Ernest Ford 4d.
 204. O Lord God... Dr. Clarke 3d.
 184. O Lord, look down... J. Battishill 3d.
 306. O Lord of hosts... Kate Bounhill 3d.
 25. O Lord, our Governor H. Gadsby 3d.
 305. O Lord, Thou art... Ch. H. Lloyd 6d.
 3. O love the Lord Sir A. Sullivan 4d.
 400. O my heart was glad... A. Carnall 4d.
 380. O perfect love... J. Barnby 3d.
 124. O praise God... Dr. Clarke 5d.
 40. O praise God... T. T. Trimmell 4d.
 429. O praise God... G. C. Martin 3d.
 355. O praise God... Theodore Distin 4d.
 479. O praise our God, ye people Boyce 4d.
 14. O praise the Lord... J. Barnby 4d.
 232. O praise the Lord T. M. Pattison 3d.
 178. O praise the Lord... Sir John Goss 6d.
 71. O praise the Lord... Ouseley 3d.
 266. O praise the Lord... Zingarelli 8d.
 358. O praise the Lord W. G. Wood 4d.
 166. O pray for the peace E. H. Thorne 4d.
 41. O Saving Victim (No. 2) Gounod 4d.
 466. Ditto Rossini 4d.
 402. Ditto W. A. C. Cruickshank 3d.
 508. O Saviour of the world (A.T.T.B.) J. V. Roberts 2d.
 142. O sing unto the Lord H. Purcell 6d.
 8. O taste and see... Sir John Goss 3d.
 89. Ditto (Welsh Words) 3d.
 8. O taste and see... A. H. Mann 3d.
 87. O that I knew where Sir W. S. Bennett 3d.
 123. O where shall wisdom Dr. Boyce 6d.
 435. O worship the King Rev. E. V. Hall 4d.
 135. O worship the Lord... Dr. Hayes 6d.
 258. O ye that love the Lord Sir G. Elvey 4d.
 196. Ditto H. W. Wareing 3d.
 234. Ditto F. A. W. Docker 3d.
 325. Ditto J. Naylor 3d.
 392. Our Father, which art J. Barnby 2d.
 303. Our God is Lord... E. Mundella 3d.
 170. Out of the deep... Dr. Naylor 3d.
 240. Out of the deep F. E. Gladstone 3d.
 242. Out of the deep... J. B. Calkin 3d.
 81. Plead Thou my cause... Mozart 3d.
 55. Ponder my words... Henry Gadsby 3d.
 300. Ditto F. J. Sawyer 2d.
 159. Praise God in His holiness B. Tours 3d.
 521. Praise, my soul... E. V. Hall 3d.
 70. Praise the Lord... Sir G. Elvey 4d.
 172. Praise the Lord Sir J. Bennett 5d.
 137. Praise the Lord... Dr. Hayes 3d.
 125. Praise the Lord... J. Clark 3d.
 59. Praise the Lord... S. S. Wesley 6d.
 208. Praise the Lord, O my soul Mozart 4d.
 21. Ditto Sir John Goss 6d.
 381. Ditto J. W. Elliott 3d.
 63. Ditto Dr. Garrett 6d.
 439. Ditto T. P. Royle 3d.
 513. Ditto H. Purcell 6d.
 298. Praise the Lord, O Jerusalem... W. H. Bliss 4d.
 316. Ditto Rev. E. V. Hall 4d.
 510. Ditto H. Purcell 4d.
 45. Prepare ye the way... Dr. Garrett 3d.
 131. Prepare ye the way... M. Wise 4d.
 416. Prepare ye the way J. M. Crament 4d.
 60. Rejoice greatly Henry Gadsby 3d.
 145. Rejoice in the Lord H. Purcell 4d.
 164. Rejoice in the Lord F. R. Statham 4d.
 200. Rejoice in the Lord G. C. Martin 6d.
 238. Rejoice in the Lord J. Bennett 3d.
 317. Rejoice in the Lord Philip Armes 6d.
 272. Rejoice, O ye righteous Rheinberger 3d.
 38. Remember now... Dr. Stegall 4d.
 523. Remember, O Lord Walmsley 4d.
 336. Render your heart J. Clippendale 3d.
 170. Save, Lord, and hear us Dr. Hayes 6d.
 287. Save me, O God... J. L. Hopkins 3d.
 451. Saviour, abide with us T. Hanforth 3d.
 35. Say where is He born Mendelssohn 6d.
 319. Seek ye the Lord Hague Kinsey 3d.
 189. Seek ye the Lord Dr. J. V. Roberts 3d.
 250. Sing aloud with gladness S. Wesley 6d.
 185. Sing a song of praise J. Stainer 3d.
 185*. Ditto (Welsh words) 3d.
 238. Sing joyfully unto God W. Byrd 4d.
 365. Sing, O daughter of Zion Dr. Rea 4d.
 291. Sing, O heavens A. C. Mackenzie 6d.
 369. Sing, O heavens T. T. Trimmell 3d.
 160. Sing praises to the Lord Dr. Croft 4d.
 31. Sing praises unto the Lord Gounod 6d.
 542. Sing to the Lord... J. Barnby 2d.
 167. Sing to the Lord... Henry Smart 3d.
 99. Sing to the Lord... Mendelssohn 18d.
 525. Sing unto God (Chos. only) Purcell 2d.
 410. Sing we merrily... E. V. Hall 4d.
 532. Sing we merrily F. A. W. Docker 4d.
 68. Stand up and bless the Lord Goss 4d.
 426. Son of my soul... R. Dunstan 2d.
 297. Teach me, O Lord John W. Gritton 3d.
 498. Thanks be to God... J. W. Gritton 3d.
 194. The blessing of the Lord Mackenzie 3d.
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 461. The Day of Resurrection E. V. Hall 3d.
 239. The earth is the Lord's Trimmell 4d.
 289. The eyes of all... Orlando Gibbons 3d.
 482. The eyes of all wait T. Adams 3d.
 448. The First Christmas J. Barnby 3d.
 534. The first day of the week B. Steane 4d.
 214. The foot hath said Sir W. Bennett 4d.
 271. The fool within his heart... J. Rheinberger 3d.
 413. The footstool of earth J. L. Hopkins 3d.
 77. The glory of the Lord... Sir J. Goss 6d.
 272. The God of Jeshurun... Sir J. Goss 6d.
 299. The hills stand about G. Gardner 4d.
 313. The King shall rejoice Stewart 4d.
 193. The Lord gave A. C. Mackenzie 2d.
 270. The Lord give ear J. Rheinberger 3d.
 526. The Lord hath commanded Mendelssohn 4d.
 312. The Lord hath been E. T. Chipp 3d.
 477. The Lord hath been S. S. Wesley 3d.
 193. The Lord hath done... H. Smart 4d.
 224. The Lord hear thee J. Barkworth 2d.
 248. The Lord is in Dr. G. Saunders 4d.
 44. The Lord is great... W. T. Best 3d.
 83. The Lord is King Henry Gadsby 6d.
 41. The Lord is King T. T. Trimmell 4d.
 367. The Lord is King... H. J. King 4d.
 30. The Lord is loving Dr. Garrett 3d.
 483. The Lord is loving... A. W. Batson 3d.
 40. The Lord is my light Dr. Hill 3d.
 407. The Lord is my light C. W. Jordan 3d.
 152. The Lord is my shepherd J. Shaw 3d.
 67. Ditto Schubert 4d.
 305. Ditto C. V. Stanford 6d.
 243. The Lord is my strength Sir J. Goss 6d.
 398. Ditto S. Coleridge-Taylor 3d.
 422. The Lord is risen G. M. Garrett 4d.
 304. The Lord preserveth... Armes 6d.
 474. The Lord shall be J. V. Roberts 4d.
 84. The Lord that made J. Turle 2d.
 112. The Lord will comfort... Dr. Hiles 6d.
 454. The Miserere, etc... J. Stainer 3d.
 86. The morning stars... J. Stainer 6d.
 465. The night is far spent M. B. Foster 3d.
 174. The righteous live... J. Stainer 4d.
 255. The righteous living Mendelssohn 3d.
 155. The righteous shall flourish Calkin 4d.
 140. The souls of the righteous Nares 3d.
 249. Ditto Myles B. Foster 3d.
 295. Ditto Rev. H. H. Woodward 3d.
 284. Ditto Wm. Rea 6d.
 452. The Story of the Cross J. Stainer 3d.
 537. Ditto M. B. Foster 3d.
 431. Ditto... A. Somervell 3d.
 390. The strong foundations F. Brandeis 2d.
 493. The whole earth J. V. Roberts 4d.
 31. The wilderness... Sir John Goss 6d.
 110. The wilderness... S. S. Wesley 8d.
 19. Therefore with angels V. Novello 2d.
 302. There is no condemnation Irons 3d.
 85. There shall a Star... Mendelssohn 6d.
 235. There was a marriage J. Stainer 3d.
 414. There was war in heaven... W. A. C. Cruickshank 3d.
 324. There were shepherds C. Vincent 4d.
 447. Ditto H. W. Wareing 3d.
 406. Ditto (Two-part) M. B. Foster 3d.
 516. Ditto E. Pettman 3d.
 93. These are they which came Dykes 18.
 157. They that go down T. Attwood 4d.
 412. They that sow... A. W. Batson 6d.
 221. Think, good Jesu... Mozart 6d.
 359. Think not that they F. Brandeis 2d.
 101. This is the day... S. C. Cooke 3d.
 327. This is the day Rev. E. V. Hall 4d.
 13. This is the day... John Sewell 2d.
 4. This is the day... J. Turle 3d.
 462. This is the day A. W. Marchant 3d.
 205. Thou Judge of quick & dead Wesley 3d.
 259. Thou, Lord, art merciful Mozart 6d.
 62. Thou, O God, art praised S. Wesley 3d.
 281. Ditto Sir R. Stewart 4d.
 354. Ditto Rev. E. V. Hall 3d.
 476. Thou shalt shew me C. Bowdler 3d.
 191. Thou visitest the earth J. Calkott 4d.
 244. Thou visitest the earth J. B. Calkin 4d.
 60. Thou visitest the earth J. Barnby 4d.
 72. Thou wilt keep him Dr. Gauntlett 3d.
 107. Thou wilt keep him S. S. Wesley 3d.
 276. Thou wilt keep him C. L. Williams 4d.
 484. Thou wilt keep him P. Armes 4d.
 515. Through peace... J. H. Roberts 3d.
 216. Thus saith the Lord Dr. Garrett 6d.
 220. Thy mercy, O Lord E. J. Hopkins 6d.
 441. Thy mercy, O Lord G. Garrett 6d.
 514. Thy word is a lantern H. Purcell 4d.
 304. To bless Thy chosen F. Brandeis 2d.
 322. To Thee, O Lord C. L. Williams 3d.
 443. Try me, O God A. D. Culey 2d.
 275. Turn Thy face... Dr. Stegall 4d.
 160. Unto Thee have I cried Sir G. Elvey 3d.
 186. Wash me thoroughly S. S. Wesley 3d.
 386. We beseech Thee John E. West 2d.
 76. We give Thee thanks... Macfarren 3d.
 74. We have heard Sir A. Sullivan 4d.
 387. We shall not hunger A. Mackenzie 3d.
 127. We will rejoice... Dr. Croft 4d.
 97. What are these... J. Stainer 3d.
 235. Whatsoever is born of God Oakley 3d.
 538. When Christ, Who is our life... J. V. Roberts 2d.
 337. When God of old Rev. E. V. Hall 3d.
 489. When Jesus W. A. C. Cruickshank 3d.
 372. When the Lord turned E. Prout 6d.
 69. Where withal shall... Sir G. Elvey 6d.
 26. Ditto... Dr. H. Hiles 3d.
 175. While the earth remaineth Dr. Heap 4d.
 463. Ditto C. L. Williams 2d.
 361. While with ceaseless F. Brandeis 2d.
 529. While shepherds watched Barnby 4d.
 204. Who is like unto Thee A. Sullivan 6d.
 417. Who is this?... Fred. Rayner 3d.
 115. Who is this that cometh Dr. Arnold 3d.
 181. Whoso dwelleth... G. C. Martin 4d.
 269. Why assemble the heathen... J. Rheinberger 3d.
 23. Why rage fiercely... Mendelssohn 6d.
 218. Why seek ye the living Alexander 3d.
 423. Why seek ye the living F. Peel 4d.
 463. Why seek ye the living M. B. Foster 3d.
 20. With angels... J. L. Hopkins 3d.
 22. Word of God incarnate Gounod 3d.
 332. Ye shall go out with joy J. Barnby 4d.
 (To be continued.)

LORD OF LIFE

PRAYER FROM A "JUBILEE ODE"

THE WORDS WRITTEN BY JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

Price Threepence.

(Op. 36.)

London: NOVELLO, EWER AND CO., 1, Beiers Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andantino. 92.

ORGAN.
p legato,

SOPRANO.
Lord of life and light .. and

ALTO.
Lord of life and light and

TENOR.
Lord of life and light and

BASS.
Lord of life and light and

reci soli.

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

bow be - fore Thy throne, Lord of life and light . . and

bow be - fore Thy throne, Lord of life and light and

bow be - fore Thy throne, Lord of life and light and

bow be - fore Thy throne, Lord of life and light and

The first system of the musical score for 'LORD OF LIFE'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'bow be - fore Thy throne, Lord of life and light . . and'. The music is in G major and 4/4 time. A piano (p) dynamic marking is present.

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

glo - ry, God of our world - em - pire's sto - ry, Low we

The second system of the musical score. The lyrics are 'glo - ry, God of our world - em - pire's sto - ry, Low we'. The piano accompaniment continues with chords and moving lines. A piano (p) dynamic marking is present.

bow be - fore Thy throne. Thou of good things art the

bow be - fore Thy throne. Thou of . . good things art the . .

bow be - fore Thy throne. Thou of good things art the . .

bow be - fore Thy throne. Thou of good things art the

The third system of the musical score. The lyrics are 'bow be - fore Thy throne. Thou of good things art the'. The piano accompaniment continues. A piano (p) dynamic marking is present.

Poco stringendo.

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Poco stringendo.

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Poco stringendo.

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Poco stringendo.

Giv - er, Thou from e - vil dost de - liv - er; Praise is

Poco stringendo.

Thine, praise . . is Thine, and Thine a - lone.

pp rit. a tempo.

Thine, praise . . is Thine, and Thine a - lone. King of

pp rit. a tempo.

Thine, praise . . is Thine, and Thine a - lone. King of

pp rit. a tempo.

Thine, praise . . is Thine, and Thine a - lone.

pp rit. a tempo.

King . . of kings, pro - tect this na - tion,

f

kings, King . . of kings, pro - tect this na - tion,

p

kings, King . . of kings, pro - tect this na - tion, Lord of

f

King . . of kings, pro - tect this na - tion, Lord of

p

f

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord . . of lords, be our sal - va - tion In the stress of". The music is in G major (one sharp) and 4/4 time. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

Second system of the musical score. The lyrics continue: "trou - ble's day, of trou - ble's day. . . . O most". The piano accompaniment features a prominent bass line. Dynamics include *pp* (pianissimo) and *f* (forte).

Third system of the musical score. The lyrics are: "High, on Thee re - ly - ing, Now and ev - er ill de -". The piano accompaniment continues with a steady bass line. Dynamics include *pp* (pianissimo) and *f* (forte).

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fy - ing, O most High, on Thee re - ly - ing, Now and ..". The music is in G major (one sharp) and 4/4 time. Dynamics include *dolce.*, *p*, and *pp*. The piano part has a steady accompaniment with chords and moving lines.

Second system of the musical score. The lyrics continue: "ev - er ill de - fy - ing, We . . se - cure - ly rest for". The music includes crescendo (*cres.*) and fortissimo (*f*) markings. The piano accompaniment features a more active bass line with chords and moving lines.

Third system of the musical score. The lyrics are: "aye. A - men, A - men." This system appears to be a chorus or a concluding phrase. The piano accompaniment provides a harmonic support with chords and moving lines.

PRODUCED AT THE WORCESTER FESTIVAL, 1896.

THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

REV. E. CAPEL-CURE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 23.)

Price Two Shillings and Sixpence.

Full Score and Wind Parts, MS. String Parts, 13s. 6d.

THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art, but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may without flattery, say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE NORTH STAFFORDSHIRE FESTIVAL, 1896.

SCENES FROM THE SAGA OF
KING OLAF

BY

H. W. LONGFELLOW & H. A. ACWORTH, C.I.E.

SET TO MUSIC FOR

SOPRANO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

BY

EDWARD ELGAR.

(Op. 30.)

Price Three Shilling.

Full Score and Wind Parts, MS. String Parts, 23s.
Tonic Sol-fa edition (Choruses only), One Shilling and Sixpence.
Vocal Parts, One Shilling and Sixpence each.

DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

LONDON & NEW YORK: NOVELLO, EWER AND CO.